



BIMBO PRIMARY

*Front-runner Bill Clinton Confronts
The Media's Heart of Darkness—And
The Perils of 'He Said, She Said'*

BY JOE KLEIN



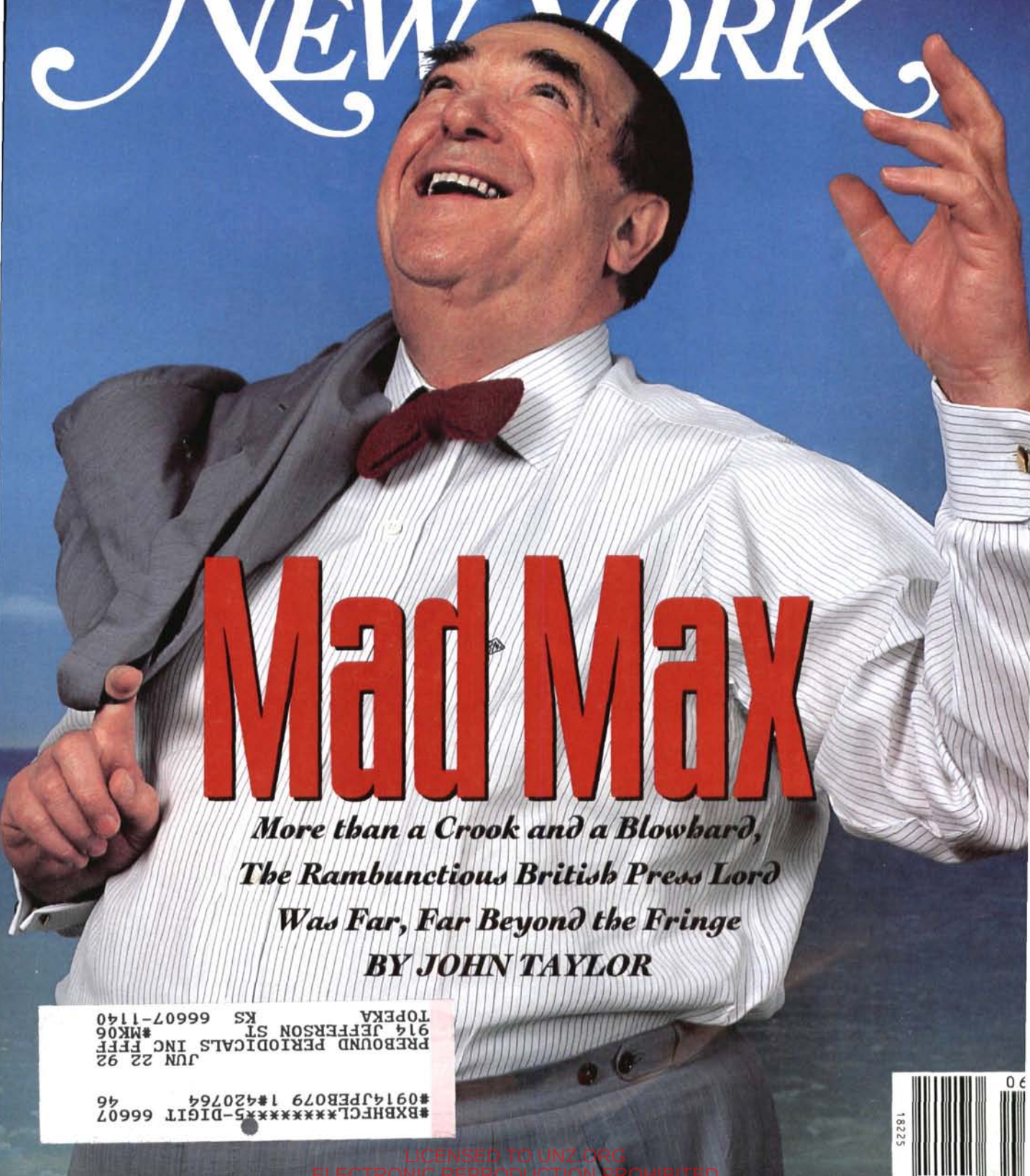
BANK SHOT

*Citicorp's Embattled
John Reed Tries to
Shake Up His Big Bank*

BY CHRISTOPHER BYRON

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NEW YORK



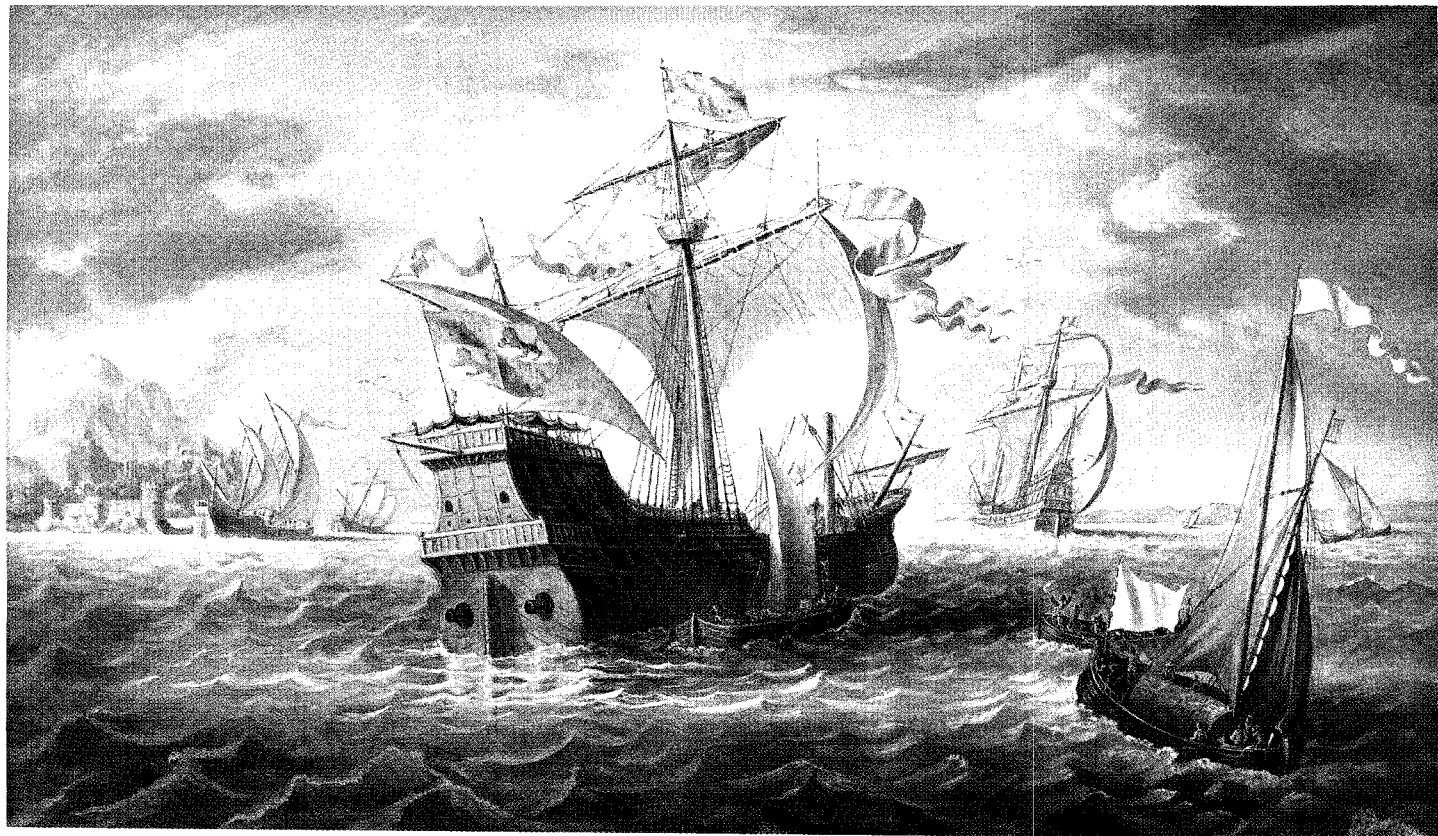
Mad Max

*More than a Crook and a Blowhard,
The Rambunctious British Press Lord
Was Far, Far Beyond the Fringe*
BY JOHN TAYLOR

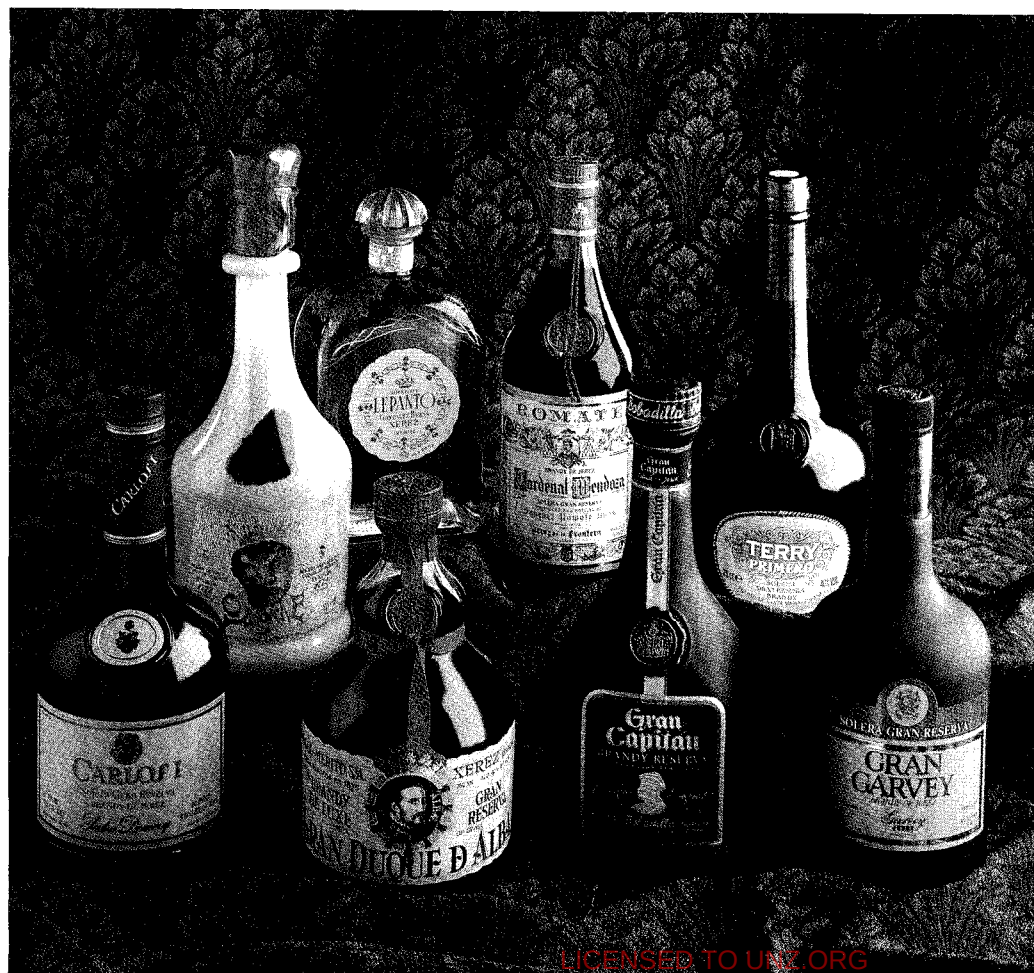
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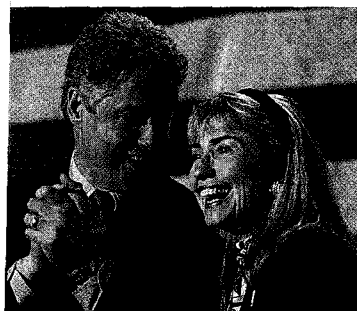
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BY JOE KLEIN

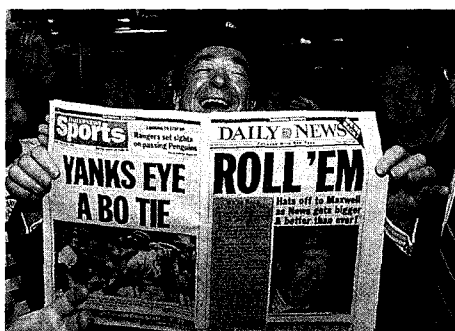


The Bimbo Primary is the signal American political ritual. It's fed by the media—and our insatiable, media-fed lust for scandal. The Bill Clinton fracas is the latest such referendum, and it has nothing to do with morals. Instead, Clinton stares into America's heart of darkness—as did John Tower, Barney Frank, and Clarence Thomas before him.

28 Mad Max

BY JOHN TAYLOR

For fun, he might buy a shopping center. Or a Bulgarian film company. For inner, he'd swallow \$200-worth of Chinese food. (And whole watermelon at breakfast.) Everything about Robert Maxwell was too much. His epic consumption—of food, property, public attention—was more than unusual. It was unhinged. John Taylor probes the madness—and the thievery. In a sidebar, Maxwell's assistant at the *Daily News* shares outrageous eccentricities.



38 John and Me

BY CHRISTOPHER BYRON



For months, Christopher Byron hunted the man who's trying to save Citicorp. Chairman John S. Reed works in a see-through, nearly street-level glass office. But he's a prisoner of bureaucracy, as elusive as the profits the bank has been chasing. (Citi had a lousy '91—losses of \$457 million.) Byron tracked Reed to Greenwich, and slipped a note under his door. Finally, they met.

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BY BARBARA COSTIKYAN

A feast for the Chinese New Year, which this week goes simian. The lord of Shun Lee monkeys around with noodles—and gives the recipe.

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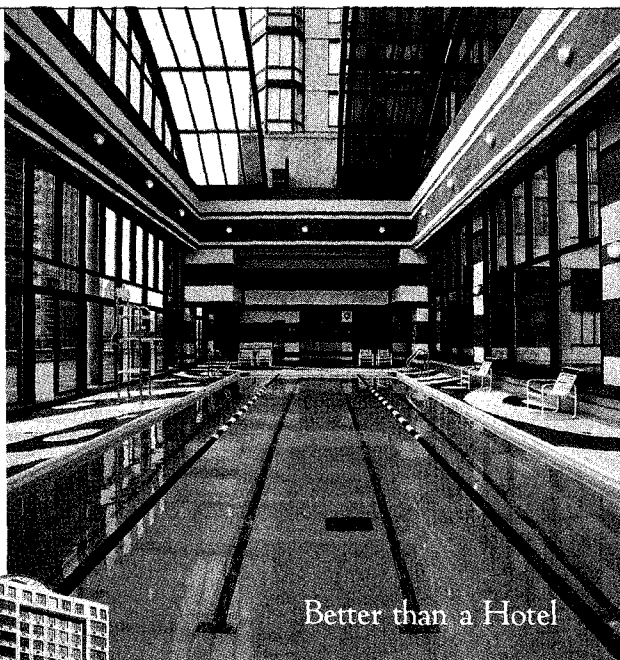
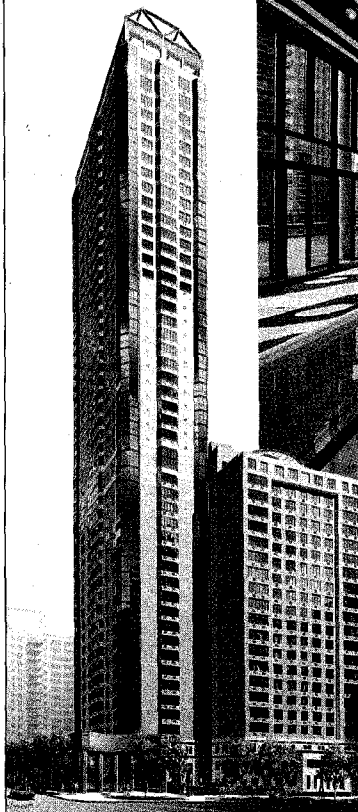
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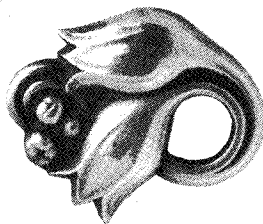
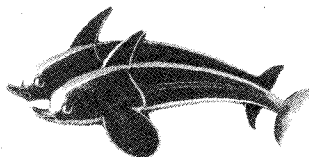
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LETTERS

ig Time

LEAD WITH A TOUCH OF GLEE AND SADNESS Michael Gross's article on Joseph Brooks [The Great Zatzby," January 20]. As a past buyer for AnnTaylor who left about nine months after Brooks became the chief executive officer, I have firsthand experience of his antics. Stories about his self-retentive habits, as well as his egoism, were traded on a daily basis by many employees. Once, I visited his new office complex (which took up about a third of an entire floor) while it was under construction, only to be told by hysterical workmen to leave immediately, lest I leave footprints on the floor. Since the flooring was marble, and since I hadn't stepped in anything undesirable, I was a bit amused. That amusement turned to bewilderment as I discovered that my assistant and I were to share an office of about twelve feet by fifteen feet with another buyer and her two assistants (as well as all our merchandise samples), with only one phone at our disposal! Our combined volume responsibility exceeded 60 million, so the struggles over the phone were tremendous.

I left the company because I was no longer proud to be a part of it. At the time, AnnTaylor was extremely profitable, and it employed some of the most talented people in the industry. But I felt that the merchandise that resulted from Brooks's input was compromised at best. Since Brooks ruled by ear, our merchandise meetings were spent trying to guess what he wanted. It took weeks to come to the most simple decisions. Every single detail, down to button election and thread color, was approved by Brooks. My position was reduced to one of endless number-crunching with no creativity whatsoever. I used to spend thousands of dollars a year at AnnTaylor because I was inspired by the "classic with a twist" character of the merchandise. Now AnnTaylor garments are made from cheap blends of fabric, in lengths that no one wears anymore. I guess Joseph Brooks's input was fine for department stores, but America's premier specialty store has suffered greatly thanks to his contribution.

Name withheld
Manhattan

WELL, NOW IT ALL MAKES SENSE. AS AN AnnTaylor shopper, I couldn't imagine what was happening to such a special store. Slowly but surely, everything was different. The clothing—once so stylish

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.

and smart—seemed ordinary and cheap-looking, and I found I was shopping there less and less. When they dropped Joan & David shoes, that was it. I never went back. What happened is really a shame, but I hope the store does make a comeback. While we're all waiting, I'll just dust off my charge card and hope for the best.

Elaine Annese
Ronkonkoma, N.Y.

The Secret Stürm

PETER HELLMAN'S ARTICLE "STALKING THE Last Nazi" [January 13] is an important one; Alois Brunner must be brought to justice for the unconscionable brutality he inflicted upon the Jewish people. But he is in no way the "last" of the Nazi war criminals. As director of the Anti-Defamation League's task force on Nazi criminals, I personally receive requests each year to locate witnesses against many individuals still being pursued for Nazi war crimes. Hellman's insinuation that Beate and Serge Klarsfeld are working single-handedly on the Brunner case does not tell the whole story. ADL has an extensive file on Alois Brunner, and we are in regular contact with governments to demand the extradition of Brunner from Syria. There are many others like Tuvia Friedman who have labored tirelessly to see that Brunner is brought to justice, as well. While the Klarsfelds' actions are courageous and exemplary, they by no means stand alone.

Elliot Welles
Manhattan

Melancholy Babies

BRAVO TO COLETTE DOWLING FOR HER excellent research in "Rescuing Your Child From Depression" [January 20]. When I was an undergraduate in the late fifties, I was taught that a "schizophrenogenic" mother was the cause of childhood schizophrenia. When I was a graduate student in the sixties, I was taught that a cold, aloof, highly educated mother was the cause of childhood autism. When I was in psychoanalytic school in the seventies, I was taught that obsessive-compulsive disorders could be analyzed away with many years of talk therapy. Today, I know that genetic defects occur no matter the parental style, that a pill can eliminate compulsive behavior, and that understanding does not a cure make. I've moved from strict psychoanalytic techniques to approaches with a broader base. Some of my clients need medication only, some thrive on weekly or monthly analytic sessions, and plenty are cured with one or two sessions of hypnosis, with bibliotherapy, or with behavior therapy. How can the layman know which method will cure his disease? There should be an initial, well-

versed evaluator who can dispatch patients to the appropriate clinician, support group, psychoanalyst, or marriage counselor.

Roberta Temes, Ph.D.
Clinical assistant professor
Department of Psychiatry
SUNY Health Science Center
Brooklyn

Words to Live By

ONCE OR TWICE A YEAR, IT SEEMS, *New York* prints a letter from yet another reader who reveals (in a tone of either exasperation or gratitude) that he or she is forced to keep a dictionary close at hand while reading the sesquipedalian prose of John Simon. This raises an obverse question for Simon: Does he write his theater reviews with a thesaurus at his side, and if so, which thesaurus? Or is his unflagging sesquipedalianism—which at times verges on hippopotomonstrosesquipedalianism (*adj.* pertaining to a very, very long word)—achieved without benefit of accessory?

David English
Somerville, Mass.

John Simon replies: The way to get your vocabulary is from reading good books and looking up words you don't know. Good dictionaries are a great help—maybe, occasionally, even a thesaurus—but ultimately the words you write must come from inside you.

Freudian Slip?

I WAS CONCERNED WHEN I READ DAVID Denby's review of *The Prince of Tides* ["Movies: Warren Unbound," December 16], which he describes as an "earnest and strenuous" movie. I am a female psychiatrist in private practice and a clinical assistant professor in psychiatry with the New York Medical College. I would describe this film not as "brave and moving" but rather as a gross distortion of psychiatry at work. It misrepresented the role of a female psychiatrist as a seductive and manipulative character who takes advantage of an emotionally crippled man. What occurred on the screen could be grounds for malpractice, and psychiatrists who engage in this sort of unethical behavior stand to be expelled from the American Psychiatric Association or lose their licenses. Indeed, sexual interaction between patients or their family members and a psychiatrist is rare. As psychiatrists have been quite helpful to a good many people, it is important that the role of a mental-health physician be portrayed accurately and positively.

Sheri Spirt, M.D.
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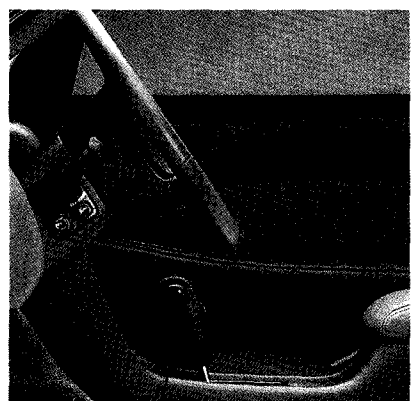
column will lower itself into your hands to its precise pre-set position the moment you insert the key.

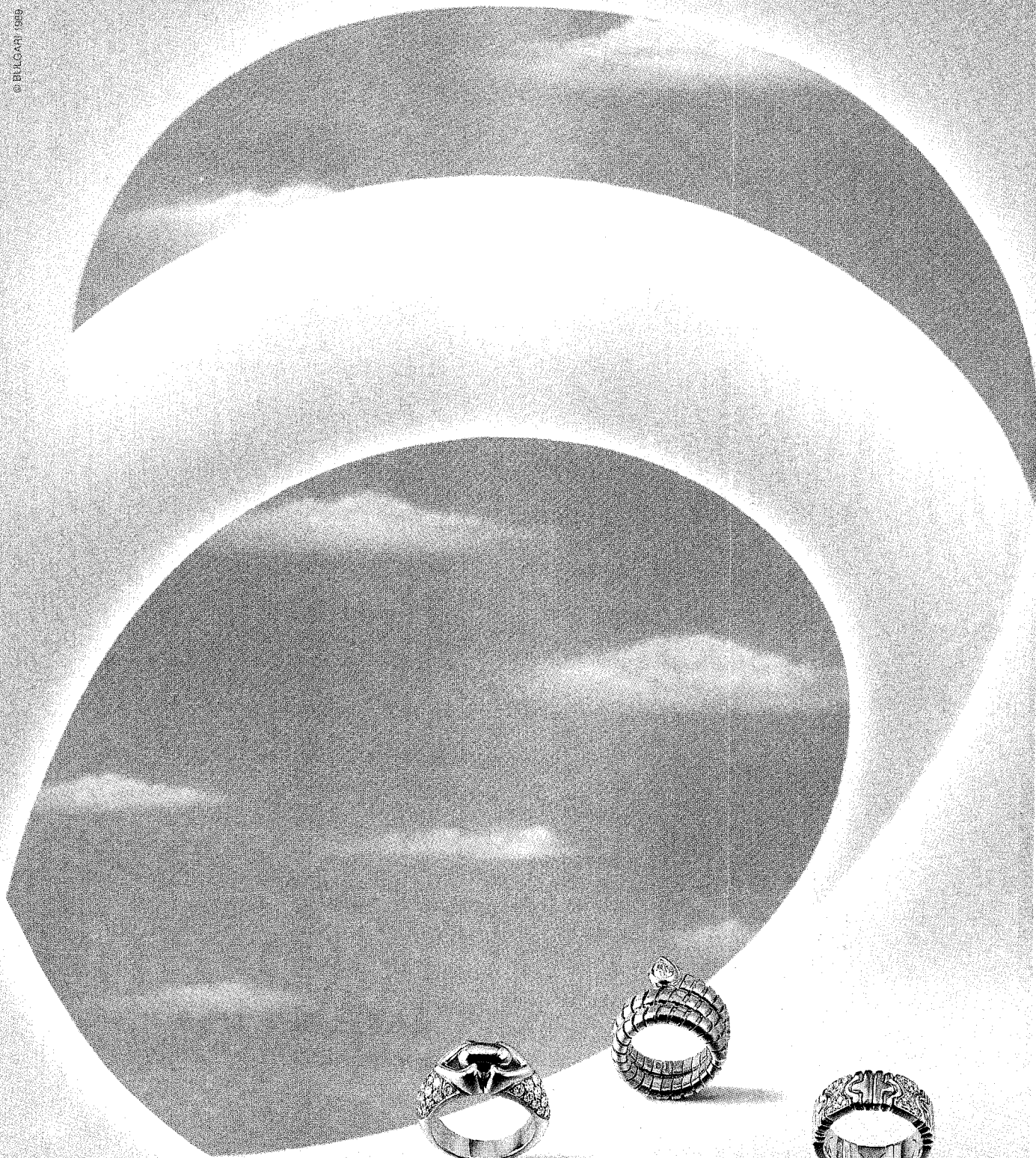
Of course, all this discussion about entering and leaving should not distract you from the subject of driving. Only *that* experience is hard to capture on paper. To try to somehow tabulate the serenity and quiet of the well-appointed cabin will not do the LS400 justice.

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INTELLIGENCER

BY JEANNETTE WALLS

HOTEL HANDICAP...LITERARY INTRIGUE...DIDDLING WITH DAVE...MOVING A MUSEUM

WHEELCHAIRS WAY-AID AT WATERGATE

A group of Americans with handicaps, recently honored by Barbara Bush for their advocacy work, were put up by the event's organizers in a hotel that was not fully accessible to wheelchairs.

"We stayed at the Watergate Hotel," says Bernard Cabello, who is executive director of the Self-Advocacy Association of New York State and has cerebral palsy. "Quite a few of the doors were too narrow, and the bathroom was not accessible for [some of us]."

The group had been flown to Washington by the National Rehabilitation Hospital. In addition to meeting with the First Lady at the White House, they were honored in a ceremony at the Kennedy Center.

"I'm in a wheelchair myself," says a spokesman for the hospital. "We were aware of the [problems]. We had a lot of issues to weigh, including picking the hotel that was closest to the Kennedy Center. Things are going to change,

NEW BLOOD FOR LETTERMAN'S LATE NIGHT?

Late Night With David Letterman may be hiring an extra producer, and some television insiders think the move is part of NBC's bid to keep its restless star happy. Letterman has expressed disappointment following NBC's choice of Jay Leno as Johnny Carson's *Tonight Show* replacement. Other networks are said to be wooing the talk-show host, whose contract expires in 1993.

Peter Lassally, the executive producer of the *Tonight Show*, is being considered for a top slot at *Late Night*, says a source. The insider says Lassally would assume some of the responsibilities held by Letterman's current producer, Robert Morton. When asked if he was moving, Lassally said, "That's news to me. I have no comment to make." A spokeswoman for *Late Night* would say only that Morton's contract runs through April 1993 and that his position at the show isn't changing.

but there will always be barriers that we encounter."

WHITNEY LOOKS AT LOUIS, BOSTON SITE

The Whitney is looking to make up for lost space. The museum, which has to give up its branch at the Equitable Center because the insurance company wants to take control of the gallery there, is looking to open a 7,000-square-foot space at the former site of Louis, Boston, on East 57th Street, says a

source. The elegant clothing store, hurt by New York's financial woes, closed up shop at the site last year.

A spokesman for the Whitney denies that the museum is negotiating for the space.

"The Whitney's branches are underwritten by a corporate sponsor that assumes all the expenses," says the source. "If it can find a company to support it, the deal's all but done."

WITCHEL, RICH, RANDALL & REVIEWS

For some people in the theater world, there continues to be a marriage of inconvenience between powerful New York *Times* theater critic Frank Rich and theater reporter Alex Witchel.

The concerns resurfaced recently when Rich wrote that *A Little Hotel on the Side* was "a complete flop." Actor Tony Randall, who was called "frenetic" and accused of "shameless mugging," got especially rough treatment. Other reviews were mixed.

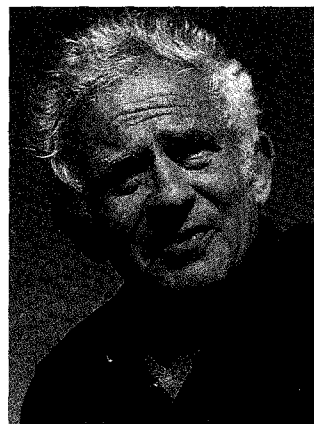
Rich's critique prompted some insiders to link the negative review to the fact that the show's producers turned down the chance to have the



DAVID LETTERMAN



LOUIS, BOSTON



NORMAN MAILER

NORMAN MAILER SPEAKS TO SPOOKS

Norman Mailer has found a captive audience for his novel on the Central Intelligence Agency. The author of *Harlot's Ghost* last week addressed a special audience of 500 CIA staffers at the agency's headquarters.

"It was a really hot ticket," says a Washington source. "People were jostling to get in to hear him. He read his author's note from the end of his book, which is about his take on the CIA, and answered questions from the audience." The source says a CIA public-relations executive met Mailer at a book-signing event near the agency's headquarters and asked him to give the talk.

One audience member queried Mailer about the agency's image in the kinder, gentler post-Cold War era. According to the source, Mailer said that on the one hand there is a genuine desire to be more open, but at the same time, some people within the agency will not want to lose their "edge."

ASSOCIATE EDITOR: DEGEN PENER

FAIR PLAY?...BEIJING PLUCK...HEAVY-METAL DISCORD...A ONE-FOR-TWO POLICY



THE 'ALPHA FLIGHT' COMIC



JOSEPH PIKUL



GUNS N' ROSES

notoriously tough Witchel write a profile of Randall. Glenn Collins later did the story for the paper.

"There's a real problem because some people find Alex prickly, and she does hard-hitting pieces. There are theater people who are terrified—maybe unfairly—of offending or snubbing her," says a source. "They're afraid it will show up in Rich's reviews. Even if there's no real conflict, people are increasingly saying that there's a potential conflict."

Witchel wouldn't comment.

"I never comment on my reviews. My review of this play or any other play is simply a review of what I saw on the stage," says Rich. When asked about the possibility of a conflict, he replied, "I don't have any comment on all that."

APTED AND STYLER'S TAKE ON TIANANMEN

Michael Apted, the director of the recently released *35 Up* documentary and *Gorillas in the Mist*, is setting his sights on Tiananmen Square. Hundreds of protesters were killed by the government in the 1989 uprising. The filmmaker is teaming up with producer Trudie Styler, Sting's long-

COMICS-STORE POLICY NO LAUGHING MATTER

Comic-book enthusiasts are complaining that Village Comics on Bleecker Street is unfairly capitalizing on the popularity of "Alpha Flight." The store has been requiring customers to buy another comic book in addition to the much-sought-after issue in which the superhero Northstar comes out of the closet.

"This is obnoxious," says Consumer Affairs commissioner Mark Green, "but not illegal. It's beyond the reach of the law, but not beyond criticism." Says store owner Joe Lihach, "When we had about 50 copies left, we made a sign saying you had to buy a copy of 'Punisher War Zone,' to prevent hoarding. The policy lasted 30 minutes, until we sold out. One person complained."

time companion, to make a documentary on the seven student leaders who escaped from the country and are now on China's most-wanted list.

"We are looking at what happened to these students and what they think the future of China is," says Apted, whose movie *Thunderheart*, starring Val Kilmer, will be released by TriStar in April. "It's in the very early stages."

THE MILSTEINS' MONEY MATTERS

Seymour and Paul Milstein are wrangling with a creditor. Real-estate insiders are talking about how the powerful brothers—who have a controlling interest in the Emigrant Savings Bank but recently fell off *Forbes's* list of

the richest individual Americans—are involved in a dispute over \$750,000 they allegedly owe a maintenance contractor. They are said to be offering to settle the dispute for about a third of that.

"The Milsteins have always honored their financial obligations and continue to do so," says a spokesman. "However, it is not unusual . . . for there to be an occasional dispute with a vendor as to the quality of the vendor's work."

BOOK NOTES FROM ALL OVER

A DEATH IN THE EVENING: The grisly Pikul murder case is coming to your living room. Patty Meyer, the executive producer of *The Women of Brewster Place* and *This Is My Life*, has bought the film rights to *Marrying the Hangman*, the forthcoming Random House book by Sheila Weller about the cross-dressing Wall Street executive who murdered his wife, Diane, in 1987. Meyer plans to make it an NBC movie of the week, says a source.

HARPOONING MAXWELL: Carol Publishing has bought U.S. rights to a tell-all on Robert Maxwell by Roy Greenslade, the former editor of the late tycoon's *Daily Mirror*. Simon & Schuster is publishing the book in the United Kingdom. Carol will bring out *Chairman Maxwell* in June.

DID HYPERION HEIST GUNS N' ROSES GOODS?

Disney's publishing arm has been hit with a charge of plagiarism. This spring, Hyperion is publishing a look at the controversial rock group Guns N' Roses, written by Mick Wall. But when journalist Kim Neely read an advance copy of the book, she was shocked to see that entire paragraphs from the book's epilogue had been lifted almost verbatim from a three-part series she wrote for *Rolling Stone*, according to a lawyer for the magazine.

Furthermore, says the lawyer, the book boasts "exclusive interviews" that are based on Neely's articles, "with only an incidental nod toward crediting Ms. Neely or *Rolling Stone*." *Rolling Stone* sent a letter to Hyperion, threatening to sue if the offending passages aren't cut.

"The book is a result of a long-term relationship between Wall and Guns N' Roses," says Hyperion publisher Bob Miller. "We're going to do everything we can to make sure there's no problem between [Wall and *Rolling Stone*]. . . . We'll look into it."

The look you can
take anywhere.

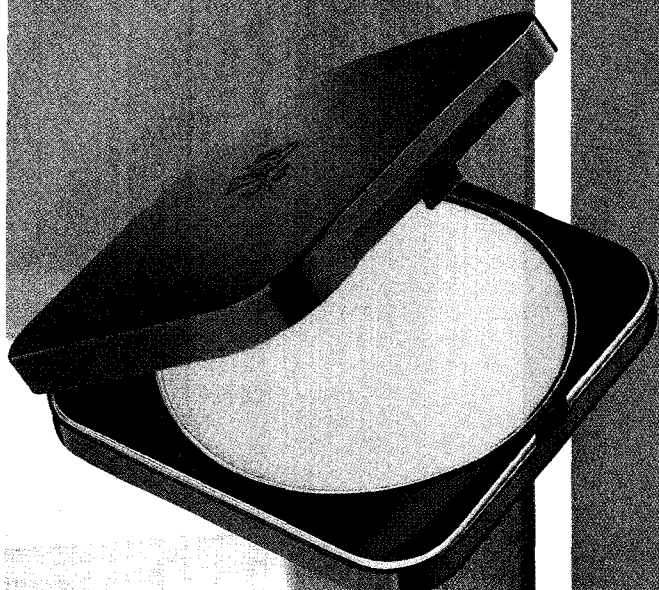
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it evens out skin tones to create
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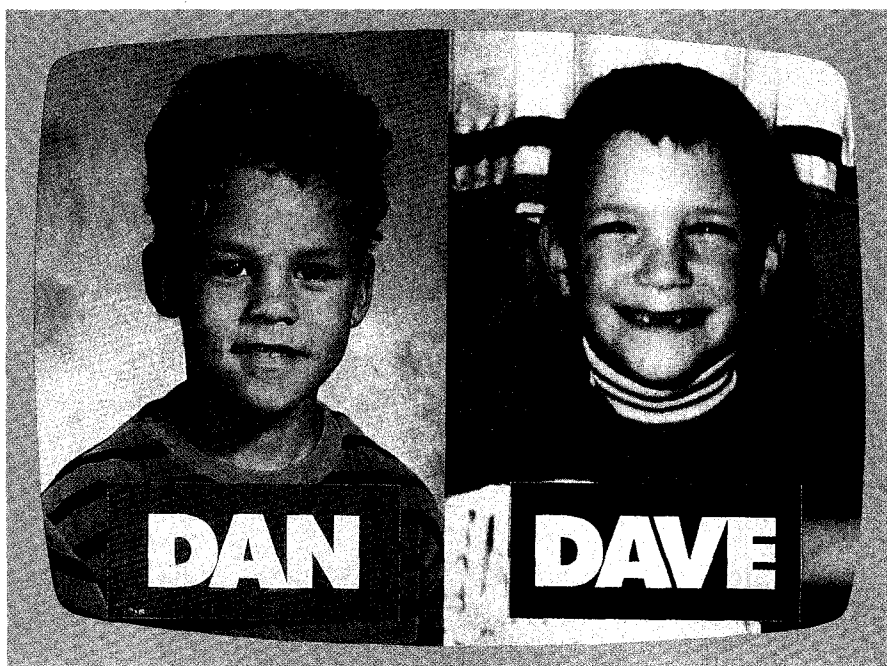
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LET THE GAMES BEGIN



HOME MOVIES: One of the early spots.

REEBOK GOES FOR THE GOLD

REEBOK HAS ALWAYS BEEN A RISK-TAKER. Its "U.B.U." campaign was flamboyant and idiosyncratic; its "Bungee Jumper" spot, spectacular and controversial. This time, Reebok is taking a different kind of risk. From now through June, it plans to spend at least \$50 million turning two unknown athletes into household names.

Dan O'Brien and Dave Johnson are arguably the world's top two athletes competing for the gold in the Summer Olympics decathlon. When they were signed and the ads produced, they weren't yet on the Olympic team (trials are in June), and their visibility factor was zero. But now ads follow their ascent to the games, of which Reebok is an official sponsor. Reebok is also the designer of the Award Suit worn by all American team members. (Dan and Dave will wear one of six different pairs of Reeboks for each of their events.)

The first fifteen-second teaser showed side-by-side baby pictures of the guys. A voice-over proclaimed, "Dan can run 100 meters in 10.4 seconds. Dave can high-jump six feet, ten and three quarter inches. This summer, they'll battle it out in Barcelona to see who is the world's greatest athlete." At the end of the spot, a modest Reebok logo appeared on the screen. Two other short spots described their shot-put, javelin, discus, long-jump, and other track-and-field achievements, using

home movies of the two at four and seven. (O'Brien, 25, from Moscow, Idaho, won the 1991 World Outdoor Championships in Tokyo. Johnson, 28, from Missoula, Montana, won the 1990 Goodwill Games.)

This spring and summer, a dozen new spots will fan their "rivalry." In one, each confides that Reebok has given *him* its only pair of new GraphLite running shoes. O'Brien and Johnson joke about whom the public likes better and who's better-looking. In other ads, a smug voice asks if Dan and Dave can do *this*, as the camera cuts to Red Sox pitcher Roger Clemens firing a fastball, Atlanta Hawk Dominique Wilkins making a basket, and golfer *extraordinaire* John Daly hitting a long drive. "Yes," reply Dan and Dave, as Clemens and the others murmur, "Oh, okay," "Never mind," and "Just checking."

In another spot, Dan and Dave's dentists, mailmen, moms, coaches, and significant others vote for their favorite candidate. (Dan's ex-girlfriend votes for Dave.) In some aspects, the spots are derivative of Nike's "Bo Knows" campaign. "There are superficial similarities," admits Steve Friedman, senior vice-president at Chiat/Day/Mojo, Reebok's ad agency. "But Bo can do two sports well; Dan and Dave can do ten."

Though Reebok may have the steak (with more accomplished athletes), arch-rival Nike has the sizzle (which leads shoppers to the goods). Its live-action-

and-animation "Hare Jordan" spot for the Super Bowl teamed Michael Jordan with Bugs Bunny in an entrancing *Roger Rabbit*-style game of hoops. "What's a Jock?" asked the Nike-wearing wabbit. The Nike spot was rated No. 1 by *USA Today*; Reebok came in at No. 28.

Reebok is gambling in other ways, too. The sports-shoe-maker bought 90 seconds (at \$28,300 per second) in the third quarter of the Super Bowl to continue its "Let's Play Hard" theme, inaugurated July 1991. Yes, some 120 million people tuned in to the Super Bowl, but what the Redskins had trumped the Bills in the first quarter—or vice versa? Wouldn't the first quarter have been less risky? "To be seen as the finest sports brand in the world, we needed the Super Bowl, and to do the right sequencing, we needed the third quarter," says Ford Ennals, vice president of worldwide marketing.

Then, too, what if Dan or Dave is injured? Reebok is ready. "We'll change the story to accommodate the athletes' health," says Friedman. And what if neither wins? Doesn't matter, says Friedman. "They're strong Olympian aspirants, and there's little chance Americans won't take to them." "Normally, advertisers jump on the bandwagon after the icon is established," adds Dion Hughes, creative group head at C/D/M. "We're not waiting."

And what if the unthinkable happens—and Dave and Dan fail to capture the interest of the public? "We're businesspeople and we wouldn't make this investment if there was any real possibility that people won't respond," says Hughes. "We've been on the edge before, and that has worked to our advantage; but we don't try to be in people's faces all the time," says Ennals. "In an Olympic year, giving America two new heroes is what our brand stands for. (There will also be in-store voting, electric buttons, and a lot of red-white-and-blue patriotic tie-ins.) "Reebok needs a credible execution more than an 'out there' one," says Ty Montague, associate creative director at C/D/M. "The expected thing would have been whiz-bang ads like Pepsi's."

Certainly, past campaigns were high profile. "Bungee Jumper," which ran only four times in early 1990, dramatized the Reebok Pump's superb fit. Two athletes free-fall 180 feet off a bridge. The bungee cords tighten. The Pump-clad jumper dangles safely over the water and rocks below; the other cord dangles limply—the jumper wearing the Nike hightops is gone. "It fits a little better than your ordinary athletic shoe," declares a voice



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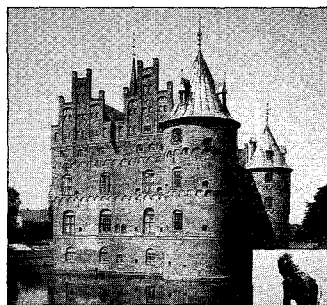
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over. Viewers howled, and critics called the spot irresponsible and tasteless. (One said it was a sick joke, a "pathological inability to discern comic hyperbole from palpable horror.") Reebok pulled the spot.

"U.B.U.," which preceded the bungled ad, used weird fairy godmothers, three legged men, and tuba-playing swimmers doing things like vacuuming Oriental rugs on a lawn to Hungarian folk music while snippets of Emerson, Montaigne, and Shakespeare were read aloud. "It was a bit too esoteric," admits Ennals, "and it wasn't rooted in sports and fitness."

"U.B.U." was followed by "Physics Behind the Physiques" (also created by Chiat Day, as were "Bungee" and "U.B.U."). The spots interspersed quick cuts of muscular men and women working out in gyms with a narrator reciting various laws of physics, such as "Force equals mass times acceleration." Reebok probably dropped that one because consumers couldn't figure out its message.

Then, in 1990, Reebok, whose sales had soared from \$66 million to \$2.15 billion in just six years, moved the account to Hill Holliday, Connors, Cosmopolis in Boston. But after Hill, Holliday proposed using Madonna to sell sneakers, Reebok touched down at Lois G.G.K. for its first campaign in which athletes took shots at their competition. In one spot, Cincinnati Bengals Boomer Esiason taunted Los Angeles Raiders Bo Jackson, claiming to know something "that Bo don't know... Pump up and Air out," he said, tossing a pair of Nikes offscreen.

The spots were meant as friendly banter, but Nike found them callous and incendiary and considered suing. "We've been known as aerobics shoes," says Ennals. "The Pump was a way to go after teens. Such sales had to come out of someone else's hide." (Since it was introduced in November 1989, the Pump has chalked up \$750 million in retail sales.)

Three years ago, Reebok spent \$38 million on advertising. Last year, it spent \$80 million; Nike, \$100 million. This year, Reebok expects to invest \$150 million. (In 1989, buoyed by the "Just Do It" campaign, Nike vaulted past Reebok; it now has a 29.8 share to Reebok's 22.8.)

To capture more sales, Reebok has to press America's ad button. If it doesn't, it could wind up like Adidas and Puma, erstwhile sneaker leaders that have all but vanished. "If whiz-bang was the old standard involvement, entertainment, and not overpromising are the new," says Friedman. "Our friendly rivalry with Nike is good fun," adds Ennals. "Ultimately, we're both growing by taking shares from others."

That sounds a bit too cozy, too sweet, too nice. If the bungee ad was, as one critic claimed, "extraordinarily cruel, perhaps because the creators were determined to the exclusion of all other considerations to be extraordinary," these new ads make me long for the extraordinary.



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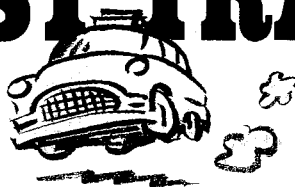
The South Street Seaport has shops, restaurants, a museum, music, fireworks and boat tours.
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FAST TRACK



EDITED BY CHRIS SMITH

BRIEF LIVES

A Stylish New Czar for Harper's Bazaar

THIS TIME, ELIZABETH TILBERIS PROMISES, WHEN SHE GOES TO the airport to take a job in New York, she will get on the plane. That was not the case in 1987. Tilberis, her husband, Andrew, a painter and historian, and their two sons were practically at Heathrow when an urgent telephone call stopped them. Would she forget about her new post with Ralph Lauren and turn back to become the editor of British *Vogue*?

That began three years of living "like gypsies," she says, in one home after another. They finally found a Georgian terrace house in North London, spent months renovating and decorating, and moved in five months ago. That house has now been sold, and the gypsies are packing up once more, as Tilberis, 44, leads them all the way to New York in the spring, as the editor of *Harper's Bazaar*.

Tilberis (rhymes with *ferrous*) began life as "a Kelly from the Isle of Man." While she was at the Leicester College of Art and Design, she was a runner-up in the *Vogue* Talent Contest, and when the winner didn't want the top prize of a job, "I forced myself on the fashion room as a tea-maker and ironer."

In 1970, she joined *Vogue* as a fashion assistant, and stayed and rose there for the next seventeen years. One year after Anna

Wintour—now the editor of rival American *Vogue*—became editor, the pace started to get to a mother of two young children. "I was crossing the Atlantic every week to do sittings

just because the sun was there," Tilberis says. "I racked up 80,000 miles in six months." Her turning down the Ralph Lauren job and taking a promotion in London made Tilberis's family happy for a while; now the offspring, ages six and ten, are less than enthusiastic about their move: "They say, 'America sucks,' but then, isn't that a very American thing to say?"

Tilberis plans to make *Bazaar* "as international as possible, because I think the world is so small now you can't leave out one continent or another. I'd like to introduce many more arts features," she says. "I do think that fashion magazines need that. I want to write a lot more about fashion. I think women do like to read about fashion as well as look at it."

Another member of the Tilberis household will be heading across the pond—its black-and-white cat, Gazza, who is skilled at timely

moves. "When we buried our last cat," Tilberis says, "Gazza sat watching on the garden wall, and when he realized there was a vacancy, he moved right in."

RHODA KOENIG



On the move again: Editor Elizabeth Tilberis.

PRICES

VALENTINE'S DAY IS JUST around the corner, but here's what it's going to cost you when love goes sour:



□ Long-distance call to the *Star* to peddle your story, 35 cents for the first five minutes.

□ Box of 60 Kleenex man-size tissues from McKay Drugs, 1160 Third Avenue, \$1.39.

□ Pint of Ben & Jerry's New York Super Fudge Chunk from Sloan's, 748 Second Avenue, \$1.99.

□ *Addictive Relationships*:

Reclaiming Your Boundaries, by Joy Miller, from B. Dalton, 666 Fifth Avenue, \$7.95.

□ *She Shot Me Down*, by Frank Sinatra, on compact disc, from HMV, 1280 Lexington Avenue, \$14.99.

□ One hour of detective work, including video surveillance, by private investigator Michael McKeever, 596 Broadway, \$50.

□ Session at the Institute for Rational-Emotive Therapy, 45 East 65th Street, about \$55.

□ Everlast punching bag, from

Spiegel's, 105 Nassau Street, \$85.

□ Machine to secretly record phone conversations, from Spyworld, 889 First Avenue, \$275.

□ Smith & Wesson .38 revolver, from the John Jovino Gun Shop, 5 Centre Market Place, \$350.

□ One hour with divorce lawyer Raoul Lionel Felder, 437 Madison Avenue, \$450.

□ Golden-retriever puppy, including shots, from the International Kennel Club, 132 West 72nd Street, \$500.

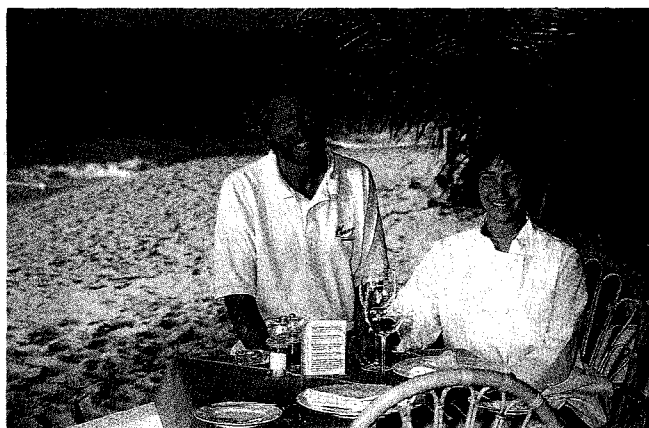
ANGUILLA POSTCARD

Conch and Circumstance

VACATIONS ARE SUPPOSED to be stress-free. But ever since September 1990, when Robert and Melinda Blanchard opened their 37-seat restaurant on a grape-draped Barnes Bay low-key Anguilla, the big draw for island-bound dinner eaters is whether or not they'll get a dinner reservation at Mango's. Fully booked days ahead for two dinner seatings, Mango's has a daily waiting list and faxes pouring in asking for reservations.

Susan Sarandon ate at Mango's five times during her recent Anguilla stay; George Michael popped in for dinner. And when on the island, everyone from Quincy Jones to Lee Radziwill to Mrs. John Steinbeck to the Leonard Lauder can be found there.

No one is more surprised at Mango's success than the husband-and-wife owners, novices in the restaurant business after careers in social work, tabletop and toy retailing, and gourmet-



Grill power: Mango's owners Robert and Melinda Blanchard.

product development under the Blanchard & Blanchard label—all Vermont-based. Melinda, 39, the chef, never

had a lesson in her life. She's been cooking since she was a teenager, when her mother, an Auntie Mame-type divorcée who sold Manhattan real estate to the likes of Woody Allen but couldn't boil water, would get her daughter excused from the Franklin School so Melinda could cater Mom's dinner parties at their apartment in the Century on Central Park West.

Robert, 40, designed and built the restaurant's charming open-sided, shed-roof structure, with help from his wife and their seventeen-year-old son, Jesse. The setting is important, but the simple food is the main attraction on an island where rich French and Caribbean food are plentiful. Mango's entrées are mostly grilled chicken, meat, and fish caught by the bartender, who is also a professional fisherman. Appetizers, all made in-house, are a distillation of years of eating out around the world and include specialties like pumpkin-shrimp bisque and Barnes Bay lobster cakes.

Charles Diker, the biggest investor in Blanchard & Blanchard, called from New York for a dinner reservation recently, but even he couldn't get one on the night of his choice. Which set his entrepreneurial mind racing: Diker wonders whether a Mango's branch would be a success in Manhattan. Of course, the Blanchards couldn't catch their own fish anymore. JOAN KRON

BOOKSHELF

THAT'S TERRIBLE! TELL ME MORE!

MAYBE IT'S A NINETIES sort of thing that nobody has much good gossip anymore. But don't blame Jacqueline Carey, or the young and the reckless for the stories of her *Good Gossip* (Random House; \$19.95), life is a movable party. The boy you came with may have with another girl or boy. Marriage must be on hold. You work for magazines with names like *Uproar* and practice the art of the literate, urbed understatement. It's all tangled up in the tapevine.

"Gossip," says Carey, 35, in a cigarettes-since-she-was-sixteen voice, "is stories, and stories are the basis of everything: amusement, learning about things. Gossip is a shorthand version of a story. It's fabulous—you don't have to explain who someone is."

Carey wrote the first of her interconnected stories about a group of catty friends in Manhattan on the basis of a phone call she received from a pal back in New York while living in Bigfork, Montana, in 1985. Home was three miles from a mountain, and *All My*

Children, which informs, shall we say, *Good Gossip*, came on at 11 A.M., when she was having breakfast after working nights at a bookstore.

The contrast between the Rockies and New York was nothing compared with being uprooted from Canal Street to

her former city life, when she stayed with friend after friend, moved to sublet after sublet and job (free-lance paralegal, *New Yorker* receptionist) after unlikely (Rosedale Fish Market) job. She lived on East 6th Street back in the days it was so rough Jimmy Carter showed up to help rehab a building.

"Rosemary," Carey says of her book's peripatetic and prurient narrator, "has, on the surface, a much more normal life than I did." The one thing Carey has never done is take a writing course. "They try to tell you what to do. I hate having anyone tell me what to do." Perhaps even more so since the "Anita Hill hearings," which galvanized Carey's thinking on her next book, a novel set in the sixties that deals with "women and women's rights." There's a particular character in

Good Gossip whose qualities an admiring Carey would like to carry over into the new work. "She tries so hard to be bad. She's as dedicated to it as anyone else might be to being good." CELIA MCGEE



Gossip writer Carey at work.

Park Slope three years ago, just before Carey and her husband, *Great Plainsman* Ian Frazier, had a child. Park Slope is so, well, "perfect." And so unlike Carey's preferred mode of existence in

NEW YORK JOURNAL

LEAP OF FAITH

IS THIS A TRICK question?" asks the man behind me at the cleaners.

"I don't think so," I reply.

"Everyone knows what leap year is," he huffs. "It's a certain time of year when the sun is directly above, and, as the world turns, it makes a difference."

Leap year is one of life's enigmas. Like the pyramids, Stonehenge, or Quayle as vice-president, it seems to defy explanation. Unless, of course, you're asking a New Yorker.

"It's any multiple of four, but I'm only theorizing."

"After four years, the Earth starts speeding up and you gain 24 hours, so they add a day."

Chambers's Encyclopaedia took a loftier tone.

First there was the day, marked by light and dark. Then the lunar month—new

moon to new moon—about 29 and a half days. Twelve months made a year of 354 days.

Next, a hitch: The seasons didn't correspond to the same months each year. So, for instance, in February it was getting hot. Enter Julius Caesar, who declares 46 B.C. "the year of confusion" and gives it 445 days; future years get 365—except every fourth, which gets 366. He's Caesar; he can do stuff like that.

Later, the pontiffs in charge of the "Julian" calendar mistakenly insert a leap year once every three years instead of every four. In 8 B.C., Augustus fixes the botch, canceling all leap years for the

next twelve years.

But the Julian calendar miscalculates the length of the solar year by eleven minutes and a



few lousy seconds. By the sixteenth century, everything is out of whack again. This time, Pope Gregory XIII steps in, deleting a few leap years: "those which close the centuries [i.e., which end with 00] and are not divisible by 400." And to get things back

on track, he ditches ten day between October 5 and 15, 1582. A similar stunt is late tried in England, stirring the uneducated, who "imagined they were defrauded of the omitted days and assailed unpopular statesmen with the cry 'Give us back our days.'"

Heavy—but why call it leap year? I had an idea: Consult the *Childcraft* encyclopedia. Keep simple this time.

"Why is it called 'leap year'? Because in a leap year, the calendar 'leaps over' one day." (Huh? Where's the leap?) "In the regular years, a fixed holiday such as July 4, comes one day later each year. But in a leap year, there is an extra day in February. As a result, all fixed holidays after February fall two days later than in the year before. The calendar has 'leaped over' one day." Whatever. PAIGE POLISNE

SOUNDS

MR. JAZZ

PHIL SCHAAP TOOK HIS first vacation—ever—last year. Pretty remarkable, since he's had the same job for 22 years. And even more amazing considering his salary, which is . . . zilch.

Schaap, 40, is a disc jockey on Columbia University's radio station, WKCR (89.9 FM). Or perhaps "disc jockey" doesn't quite say it all—he refers to himself as "pro bono volunteer maven" or, simply, "Mr. Jazz." Schaap is the voice of seven weekly shows, from swing to hard bop, and he's the acknowledged expert on the life and music of Charlie "Bird" Parker. When rare jazz tapes are

discovered in dusty attics, Schaap is the man who cleans them up for issue on CD.

Schaap's attachment to jazz goes back almost to the cradle. "As a toddler, I was interested in exciting, rhythmic music," he says. His father was

involved in jazz, reviewing concerts. In 1956, he took five-year-old Phil backstage at a Count Basie concert, where he met drummer Papa Jo Jones, who became one of his babysitters. "The next thing I know," Schaap says, "I'm

listening to jazz records and watching Bugs Bunny cartoons at Jo Jones's apartment. That's really my start."

He began his radio career as a freshman at Columbia, when he introduced himself to Jamie Katz, the jazz director of the radio station. Katz gave Schaap a blind music test. "He played 'Further Definitions,' by Benny Carter, and asked me to identify the piano player," Schaap recalls. "So I said, 'That's Dick

Katz.' He looked at me like I stepped off the moon, and he said, 'That's my father.'"

February 2 marked Schaap's twenty-second year on the air. Now he has a slew of shows on WKCR, from "Bird Flight," an all-Charlie Parker show weekday mornings at 8:20 A.M. ("Alarm clocks actually go off at 8:20 so people can get their Bird fix," he says), to "Live From the Vanguard," at 9 P.M. on Fridays. This month he adds a paying gig, "Jazz Weekend," on WNYC (93.9 FM) at 2 P.M. on Saturdays. All of them are sprinkled generously with exhaustive Schaap anecdotes about the players and the recordings.

How did Schaap celebrate his anniversary yesterday? Or the air, of course—for five hours, playing the music of the late Stan Getz, "because it's his first birthday without him." LESLIE BRENNEI



Schaap (top center) with Count Basie alumni.

H

LINE

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THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



Jonathan Alkin

DANCE

The Erick Hawkins Dance Company returns to the Joyce Theater from February 11 through 16 with a series of the 82-year-old master's greatest hits. The company's big deal will be a revival of Hawkins's *Lords of Persia*, a dynamic male quartet.

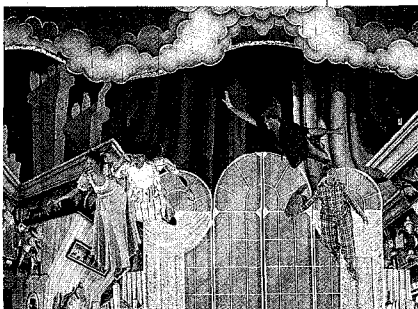
VIDEOS



The Vanishing (\$89.95). This road trip from hell begins when a young couple pulls into a gas station, en route from Holland to France. He waits; she goes for coffee. And poof! She vanishes in director George Sluizer's eerie thriller.

CHILDREN

What is it with Peter Pan? Broadway, the movies, and now "Walt Disney's World on Ice" at Radio City have rediscovered Barrie's little boy who won't grow up. There's extravagance galore: 200



costumes, an idyllic Lost Boys' hideaway, and a nursery that makes you want to be a child again. February 7-16.

THEATER

Sight Unseen: The art world is the setting for what John Simon says is "by far the best play Donald Margulies has yet written. The play fascinates. Margulies manages to write a Pinter play better than Pinter." At the City Center Theater.

ART

At the Morgan Library: In this intelligently assembled exhibition of drawings are seventeenth-century Dutch masters such as Ruysdael and Rembrandt.



The tough primitive paintings of Bill Traylor, a onetime slave and a self-taught artist, are at Hirsch & Adler Modern (851 Madison Avenue, near 70th Street) through February 8.

MUSIC

The State Symphonic Kapelle of Moscow—formerly the Soviet Philharmonic—has been renamed so many times that it's hard to keep track of what it's called. Gennady Rozhdestvensky conducts; his wife, pianist Viktoria Postnikova, plays Rachmaninoff's Third (on February 3); his son, violinist Alexander, plays on February 4. At Carnegie Hall.

SCENES

A benefit for P.S. 122: In this rollicking marathon of avant-



Jerry Bauer

garde music, video, and splattered paint, Eric Bogosian, Blue Man Group, Spalding Gray, Bill Irwin, Eileen Myles, and more of downtown's best return to the old schoolhouse where many of them started performing. February 6 through 11.

TASTINGS

BY ALEXIS BESPALOFF

The brandy of Armagnac, from the district of Gascony, southeast of Bordeaux, is meant to be robust and earthy, like the Gascons themselves. To reverse the wind-chill factor, try Larressingle VSOP or Marquis de Caussade VSOP. They are about \$33 each.

TELEVISION

The XVI Winter Olympics: From Albertville, France, the games commence on February 8 at 4 P.M. on CBS. The warm-ups include ice hockey, ski jumping, men's downhill.

RECORDINGS

Emmylou Harris, *At the Ryman* (Reprise; \$14.99): Here's beautiful, stripped-down country—guitar, fiddle, and one of the South's richest voices—recorded in the original Grand Ole Opry house in downtown Nashville. Harris makes you feel the ache in Stephen Foster's "Hard Times," the glee in Bill Monroe's "Scotland," and the anger in Steve Earle's "Guitar Town"—without resorting to any tricks.

BOOKS

Compelling Evidence, Steve Martini: A contender for the

Supreme Court is found dead on the eve of his nomination. (Putnam; \$21.95.)

Traveling Solo, Jennifer Cecil: You may be leaving without him or her, but don't leave home without this guide. (HarperPerennial; \$13.)

MOVIES

Black Robe: Bruce Beresford, of *Driving Miss Daisy* fame, has made a magnificent film, based on a historical episode, about an arrogant and single-minded missionary who makes his way into the deepest woods of Quebec to convert the natives.



Photofest

ASK GAEL

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Les Jørgensen

THE BIMBO PI



UNDER SIEGE: CLINTON CAMPAIGNS IN NEW HAMPSHIRE.

SEVERAL TIMES OVER THE PAST FEW MONTHS, ARKANSAS governor Bill Clinton was asked what the greatest obstacle to his campaign for the presidency might be. His response was always the same: "My near-total obscurity."

This answer, as with so many others by Clinton, had several layers of meaning. The most obvious was that it wouldn't be easy to introduce himself to a cynical, apathetic electorate; politicians are presumed buzzards until proved eagles. More specifically, people might not feel comfortable with a drawling, baby-faced governor of a proud but obscure state. They might not like what he had to say—especially since it wasn't the usual Democratic dog food; he was offering a different, more complex message. Aides stewed

over ways to boil it down to a catchy phrase. "It would be a long-shot, guerrilla campaign," Clinton told me last summer as he pondered the race, implying that he was mostly intending to road-test his message for future use.

But there was another, more subtle level of understanding to Clinton's comment about obscurity: Since no one knew who he was, his credibility would always be hostage—vulnerable not just to the usual negative paint jobs that are part of any campaign but to other, wilder charges. He knew, of course, the political rumor mill had been working overtime for years about his personal life. A state employee named Larry Nichols, whom Clinton had fired for making unauthorized phone calls (to raise funds for the *contras*), had tried to name names in 1990; the local press had investigated, but all parties involved—including

MARY

BILL CLINTON CONFRONTS
THE MEDIA'S HEART OF
DARKNESS — AND HIS OWN

BY JOE KLEIN



STRIKING CONTRAST:
BUSH AT HIS STATE OF
THE UNION ADDRESS.

one Gennifer Flowers—had denied the allegations; the story wasn't printed. Still, Clinton felt a need to inoculate himself against the Gary Hart scenario: He and Hillary acknowledged at a breakfast meeting with reporters last September that their marriage had not been "perfect."

The problem never really went away—it was always there, just beneath the surface, fed by staffers from opposing campaigns and certain journalists. The rumors came in waves throughout the fall—that Clinton had a black love child, that he'd been very "active" at the 1984 convention, that he'd come on to the daughter of a prominent fellow Democrat. Most of them were laughable. On one occasion, a consultant to one of Clinton's Democratic rivals gave me a fifteen-minute description of Bill Clinton's alleged pickup lines.

Vomitous stuff—and easily dismissed, especially given what was going on in the campaign. Clinton was vaulting past the first part of the obscurity problem. Although a few desk-bound pundits in New York and Washington were left scratching their heads over his sudden prominence, almost every reporter who actually went up and saw Clinton work in New Hampshire understood immediately: He was the best *candidate* out there. This was not an evaluation made on the basis of ideology or personal worth (many reporters felt drawn personally to Bob Kerrey and Paul Tsongas, both of whom are spectacular human beings). No, it had to do with talent: Clinton was better prepared, better organized, smarter. He worked a crowd better, answered questions better (sometimes a bit too well); he actually even kissed babies with more warmth and conviction. His rivals carped

that this was all just a bit too smooth. He'd been preparing for this for twenty years—true enough. Clinton admitted it. "I've wanted to do this, to serve, since I was a little kid," he told a liberal audience last week. "I love this."

AND IT WAS WORKING. ON THE DAY THE Gennifer Flowers allegations oozed into the national consciousness, polls showed Clinton picking up steam in New Hampshire while his Democratic opponents collapsed. Paul Tsongas had been judged worthy but unelectable; his support was down ten points. Bob Kerrey, whose latest strategy had him bellowing unconvincingly on the stump and exhorting America in television ads to "play defense" (against Japan), had lost about a third of his support and was down to ten; Tom Harkin's old-fashioned pick-and-shovel populism wasn't selling to a state filled with unemployed computer operators; Jerry Brown remained a stranger in a strange land. Clinton had even eased ahead of George Bush, for that brief glimmer of a moment, in a state that has been overwhelmingly conservative since Pocahontas.

In fact, there was some talk in Democratic circles that Clinton might steamroll his way to the nomination without adequate battle-testing; that he'd be unprepared for George Bush. He was breezing past all the hurdles—the debates, the television campaign, the IQ and money primaries. . . . And then he was confronted with the ultimate American political challenge: the Bimbo Primary. This involved much more than just the allegation of a twelve-year extramarital affair leveled by a remarkable, if inevitable, specimen named Gennifer Flowers. That was the least of it. The real challenge of the Bimbo Primary was to tame the gluttonous, chaotic, undiscerning, and uncontrollable media machine that was, in its way, a perfect reflection of the cynicism and voyeurism at the heart of the national anomie. There was almost a mythic dimension to this: Bill Clinton would now have to face America's Heart of Darkness, to say nothing of his own.

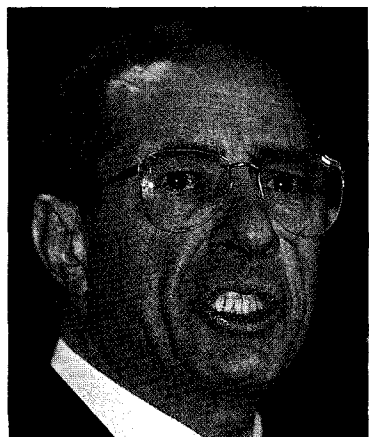
The Great American Media-Driven Scandal has become the signal ritual of our public life. Books have been written (most recently by Suzanne Garment and Larry Sabato) about the strict, almost anthropological set of customs and ceremonies that attend these events, as if they were Carthaginian human sacrifices (the main difference being that a hint of impurity has replaced virginity as the prime qualification for disembowelment). Given the ground rules, the Clinton case has been a classic.

First, the charges: the flimsier the better, in a way, for the life

of the scandal. The fact that Gennifer Flowers was paid at least \$100,000 for the story by a supermarket tabloid, that she had obviously been working for more than a year to snare Clinton (by taping him), that she was a known liar (in 1991, she had a lawyer threaten to sue a radio station for airing the Larry Nichols charge that she'd had an affair with Clinton)—all these served to *intensify* the media coverage by giving a rationale for handwringing: Have we really sunk so low that we're willing to lend credence to a bought-and-paid-for story involving entrapment and the selective use of tapes by a known liar? Woe is us. You betcha.

In fact, there was no way not to deal with the story—no matter the source—once it was made public. The inevitability was intensified by three factors: first, Clinton's obscurity—a generic Gennifer Flowers-type dustup would not have had much of an impact on, say, a Mario Cuomo campaign; we

know who he is. Second, the widely circulating rumors on the media-politico-opinion-leader circuit made the existence of a Gennifer Flowers plausible—a Cuomo candidacy *would* be vulnerable to an unsubstantiated tabloid wiseguy-skeleton-in-closet story. Third, and worst, the story had been fed by the Clintons' own candor about the fact that their marriage hadn't been "perfect"—which, in a weird, subtle, stomach-turning way had the same impact as Gary Hart's defiant *lack* of candor. It was an invitation to snoop. The fact that the woman had tapes, or perhaps "tapes"—since we've only been able to hear selected portions, various experts have



FURIOUS

WITH BLOOD IN THE WATER, CUOMO WASN'T GOING TO LET THE "MAFIOSO" REMARK SLIDE BY.



DOMINANT QUESTION: WHY WAS HE TALKING TO HER?

said they were doctored, and Clinton's response is suspiciously "garbled" whenever he's about to say something interesting—made an official response from Clinton that much more necessary and inevitable.

On to stage two: the Response, which is the debate phase of the Bimbo Primary. Does he do *Nightline*? *Brinkley*? *60 Minutes*? Does it make a difference? If the stated purpose is—as it was in this case—to "put this behind us," it's bound to fail. Because the Response opens the door to stage three, the "How did he do?" phase of the coverage. In this case, several factors fueled the media explosion that ensued: First, it was a two-way debate—the Clintons did *60 Minutes*, but Flowers held her press conference (in New York, wisely) the next day. Second, most of the responsible media had been, well, pretty responsible about the story, which meant a lot of steam was building—against all standard journalistic instincts, the networks had downplayed it, the prestige big-city dailies had shunned it. But now, there was an excuse: Clinton had talked about it to 40 million people on *60 Minutes*. Another excuse: Flowers had made her charges before a gazillion reporters and a live CNN audience (CNN cut away when the tapes were played). Third and, again, most important: The results of the great Bimbo Primary debate were equivocal.

The Clinton side of the equation is strange. CBS staffers who were present during the *60 Minutes* taping were impressed: "A home run," said one. "No question about it." Clinton staffers who were present were equally impressed. "A little defensive at first," said one. "But then this big light fell—nearly hit Hillary—and Bill grabbed her. He pulled her away as it was falling, and hugged her. After that, he was fine—and very moving." James Carville, who may be the Democrats' toughest, most aggressive political consultant, was said to have been crying. "Yeah, I was a little," he admitted later. "I guess it was because I really do like these people, I was proud of them,

sitting there, having it asked every which way—and, well, this is my first presidential campaign, and I was thinking, Is *this* what the [garbled] this [garbled] is about? I was pissed and sad."

FUNNY THING, THOUGH: NONE OF THE EMOTION IN THE room seemed to make it onto the screen. Part of it, no doubt, was the editing: Nine minutes out of more than an hour's worth of tape was aired. Clinton, who—in the first real prime-time appearance of his life—wasn't introduced to the audience as anything but a presidential candidate and an accused adulterer, wasn't allowed to talk about anything but sex (the perils of obscurity strike again).

But, more important, the governor didn't seem at all *outraged* by the charges leveled against him. Hillary seemed to defend him better than he did. Her Tammy Wynette line—that she wasn't just some little woman standing by her man but really respected him—went over very big with college-educated, neo-feminist sorts. (Oh, by the way: Another rule of the media-scandal game is *anything* that goes over with college-educated, neo-feminist sorts is probably disastrous—in this case, the Tammy Wynette reference seemed disdainful of all the poor, hard-workin', Salem Light 100s-smokin', blue-collar gals who'd stood by their sorry, philanderin', non-Oxford-educated, beer-swillin' guys.)

Still, they seemed solid, decent people. Clinton's easy, modest—he would never run down Tammy Wynette—demeanor probably struck a chord with the American people. It usually does. And, as polls soon indicated, most Americans seemed ready to cut the fellow some slack. But this wasn't a home run.

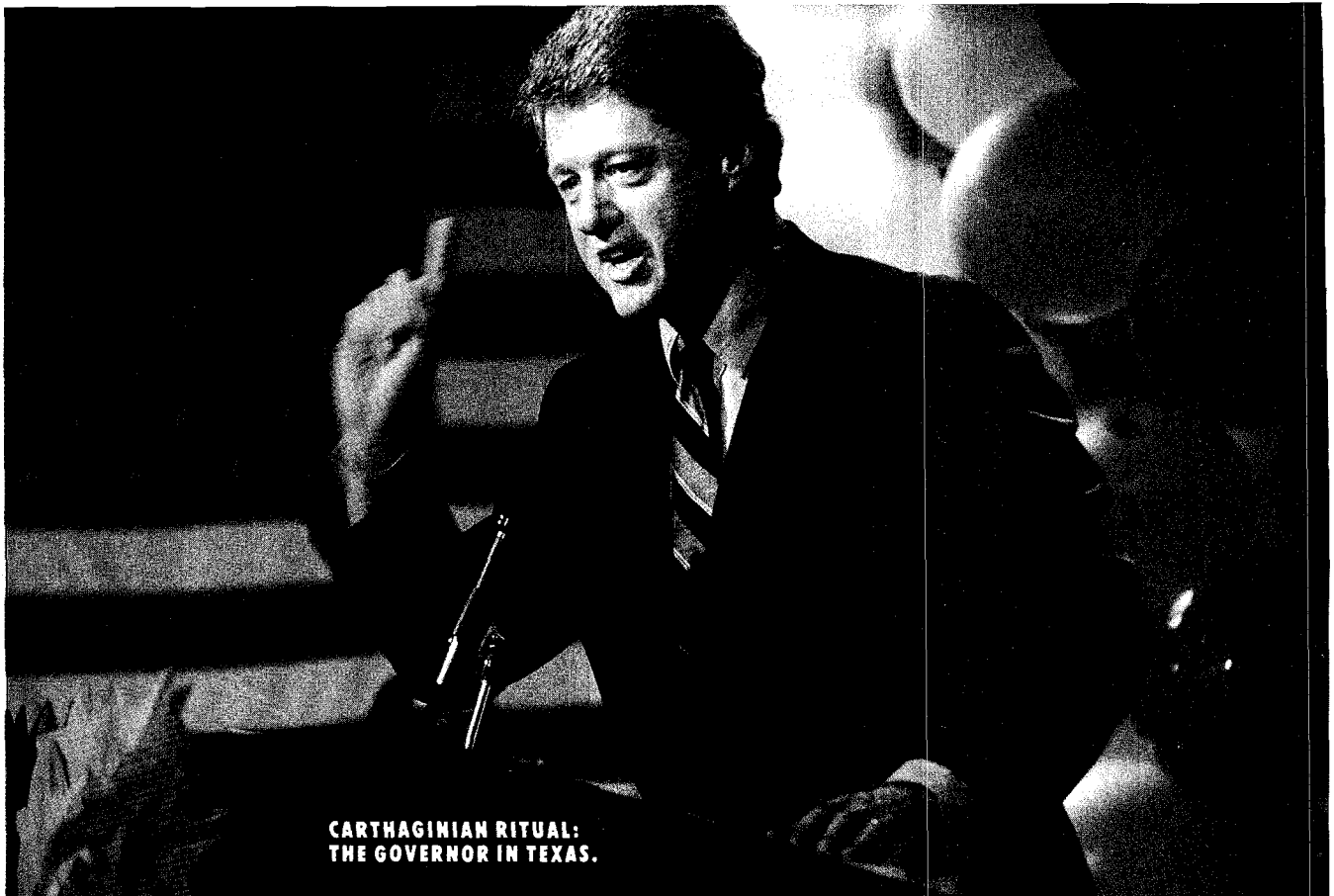
Then came Gennifer, a failed cabaret singer if ever one walked the earth. "I loved him," she said, doing absolutely *nothing* creative with the word "loved." Sure, she did. She seemed about as soft and vulnerable as an iron lung. This was supposedly a press conference, but she wasn't willing to answer any interesting questions. On a scale of journalistic credibility ranging from 1 to 100, she weighed in at about .04. But she didn't have to be much better than that: She had the tapes.

ON A SCALE OF JOURNALISTIC CREDIBILITY, THE TAPES registered at about a 1.25. It was his voice . . . but why all the [garbled] responses and why only 12 out of 70 minutes and why the absence of context—*when* did these conversations take place, and *how* were they edited? If the court of public opinion were a court of law, Ms. Flowers and *Star* would now be paying court costs. But this isn't a court of law, it's the American Heart of Darkness, and in this particular arena, only one question counts: So why was *he* talking to *her*?

There was also the Mario Cuomo problem. Ol' Gennifer called him a mafioso, and Bill Clinton laughed along. Taken alone, this would be a major (though forgivable) gaffe, in the same boys-will-be-humans league as Bob Kerrey's lesbian joke last autumn. But there was blood in the water last week, and Mario Cuomo, who has never volunteered for membership in the Albany chapter of the Bill Clinton fan club, wasn't going to allow the moment to slide by unnoticed. (He also had every right to be furious—this wasn't quite "Hymietown," Jesse Jackson's famed anti-Semitic gaffe, but it was the functional equivalent of Bill Clinton laughing at "Hymietown.")

But that was a sideshow. The big question was still, Why was he talking to her? There were extended, Talmudic colloquies on the subject in the back of the press bus last week. But who cares? The bottom line among most people who don't know Bill Clinton—which is to say, nearly everyone—was that he was talking to her because, at some point, their ships had passed in the night. As it was in the Clarence Thomas case, "It didn't happen" may well have been short for "It didn't happen the way she says it did."

So why not just say, "At some point, our ships passed in the



**CARTHAGINIAN RITUAL:
THE GOVERNOR IN TEXAS.**

night"? Three reasons: (1)

It would have given credibility to any other thing Flowers tossed onto the table; (2) It would have set a dangerous precedent, demanding a specific response when Bimbos II through VIII parachuted into the circus; and (3)

There really *should* be a

"zone of privacy." Anyone who would tell us whom he philandered with probably isn't discreet enough to be president. Which brings us to the larger question: Does any of this have anything to do with Bill Clinton's ability to be president?

Probably not. Twerps and moralists will insist that anyone who could lie in such a way shouldn't be president; actually, the reverse is true—anyone who *can't* shouldn't be president. The world is a subtle, dangerous place; leadership requires something more complex than Sunday-school morality. On the other hand, it may also require someone who can sense when a bimbo is setting him up. Certainly, the contrast between Clinton dodging speeding bimbos and George Bush announcing the end of the Cold War last week was striking.

Actually, Clinton's reaction to the tsunami (as the Los Angeles *Times*'s Ron Brownstein put it last week) of sludge revealed a rather attractive—and important—aspect of his character: grace under pressure. There was none of the tight-lipped, furrow-browed intensity of the Gary Hart affair. Clinton never lost his temper, never got testy, never even seemed very distracted. A visitor from Mars or Planet Hollywood might have concluded that this was a campaign on a roll: a series of large, enthusiastic fund-raisers across the South; endorsement by almost every Democratic office-holder of any consequence in Mississippi and Louisiana on Monday, then a passel more in Texas on Tuesday; good, solid, passionate speeches by the candidate and relatively few questions from the press about the other thing—and those, easily handled.

THE PERCEPTION HE IS COMATOSE MAY BECOME WIDESPREAD, BUT THERE IS NO GUARANTEE OF THAT.

such things (and the local TV stations take their cue from the tabloids). The networks, also based in New York (except for CNN), couldn't help but be influenced. The story was big in Washington for obvious reasons. With George Bush floundering about—his solid, cautious State of the Union didn't do much to dispel the notion that he is in trouble—a critical mass of ego and opportunity had conflated in D.C., leading various Democrats who see the president when they shave (but lacked the intestines to act on their hallucinations this time) to reconsider entry into the fray. Bill Clinton had never been the choice of the Democratic Party establishment; there was, now, a certain *interest* in the possibility that he might not be the choice of the people either. Blood was in the water. There are sharks in the political ocean. Two plus two is four.

There was a strong possibility that the received wisdom in Washington and New York—that Clinton was comatose—might soon leach out into a nation waiting for guidance, but there was no guarantee of it. There is nothing inevitable about the Bimbo Primary. Gary Hart lost. Barney Frank won. John Tower lost. Clarence Thomas—confronted by a woman far more formidable than a bimbo—won. The result doesn't seem to be nearly as important as the ritual itself; the virgin doesn't have to die, just be tortured a lot. And it must be said that if Bill Clinton manages to survive this, he will be the first to have won a presidential-level Bimbo Primary and will surely have shown the qualities—which may or may not have anything to do with statesmanship—necessary to lead the nation we seem to have become.

IN FACT, THE GENNIFER Flowers story seemed big news in only two cities: New York and Washington. But these are not inconsequential places. The story was big in New York because it is a tabloid town; the *News* and *Post* eat their lunch off

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Mad Max

*More than a Crook and a Blowhard,
The Rambunctious British Press Lord
Was Far, Far Beyond the Fringe*

Nothing provokes humor like the bizarre death of a man universally despised, and the still-unfolding Robert Maxwell scandal has produced a veritable torrent of bitter jokes in Britain. "Have you heard about Captain Bob . . . Bob . . . Bob?" was one of the first. The *Sun*, the inimitable tabloid published by Maxwell's perennial rival Rupert Murdoch, published entire columns of them, asking readers to "Send us your Cracks on Big Max" and establishing a special fax line, the Faxwell, for that

BY JOHN TAYLOR

ELUSIONS OF
MANIPOTENCE:
IS FIRST ISSUE OF
THE DAILY NEWS;
THE FUNERAL
IN JERUSALEM.

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purpose. But the clearest indication of just what a complete object of contempt Maxwell has become is the fact that even members of the royal family feel comfortable making irreverent remarks about his death. Prince Charles joked at a dinner party that Maxwell, referred to these days by British papers as "Captain Crook" and "the plundering publisher," had fled England with the money he had stolen and paid for a double to be dumped at sea. Prince Andrew's joke was both funnier and nastier. He told a group at a party that Maxwell had been on board the *Lady Ghislaine* with an "Irish tart." Andrew explained that Maxwell told the tart, "Toss me off," and she did.

Maxwell himself would no doubt have laughed—had the joke been about someone else. He liked ribald humor as long as he was not the butt of it. His raucous guffaw was notorious, and together with his grandiose, blustering personality, his elephantine body and wattled jowls, his fur-patch eyebrows and skewed bow ties, it made many people regard him as a colorful character. He was a true eccentric, they thought, a crazy guy. But the information that has come out in the months since Maxwell died has raised the possibility that he was, in a narrow but very real sense, mad. It would take an almost pathological arrogance for him to think he could get away with stealing upwards of \$2 billion from publicly held companies. Toward the end of his life, it seems, his inherent narcissism and tendency to mythologize himself had combined with the power he had amassed and the hermetic world of sycophants and self-promotion he had created to produce delusions of omnipotence. "I believe he was, by then, finally crazy,

lying his body. And some of his associates still cling to this view. "Everyone seems to want to convert this into a drama," says Peter Jay, the former British ambassador to the United States who was Maxwell's chief of staff. "I have as much natural temptation as anyone else to look for a good story, but if there's one thing I've learned in this life it's to discipline oneself to accept the facts."

Suicide, with its implicit notions of defeat and surrender, did seem utterly inconsistent with Maxwell's previously demonstrated

ability to rebound from setbacks and scandal. What had always seemed to inspire him most was adversity. He craved challenge. "Fear of boredom was the sovereign explanation of the man," says Jay. "Any activity to keep boredom at bay, that was what drove the man."

But the knowledge of what he was up to in the months before he died has caused many of the people who knew him to come to the conclusion that Maxwell's death was not an accident produced by cardiac arrest either before or after he went into the ocean. Instead, they believe, he took his own life.

While there is no evidence to prove it, the motivation for suicide is certainly compelling. Maxwell, by taking his sudden boat trip on the *Lady Ghislaine*, avoided two separate meetings at which he would have been confronted—in one by bankers and in the other by his own board members—about the disappearance of corporate assets. He must have known that these confrontations would have had to take place on his return and that they would lead to disgrace, a trial, and most likely a long prison sentence, for, as happened with Michael Milken, he would be punished not only for his own

crimes, which were enormous enough, but for the excesses of every ruthless capitalist who flourished in England during the Thatcher years.

For a man who so desperately sought respect, however much his own grasping, clownish style thwarted it, the prospect of such humiliation would have been unbearable. "It was suicide," one of Maxwell's former colleagues tells me. "He knew he was going to jail for the rest of his life." "I think he died at his own hand," says Roy Greenslade, who is writing a book, *Maxwell's Fall*, to be published this spring. "My initial view, held for many weeks, was that it was an accident. But as the evidence came to

light, intimate evidence, I changed my mind."

THE IMMENSE SCALE OF Maxwell's theft is quite simple without parallel in British history. "I don't think that anything of this magnitude has been seen before," says Peter Checketts, the financial editor of the London-based journal *European Media & Finance*. The series of events that brought it about can be traced back to 1988. That year, despite the crash on Wall Street in 1987, Maxwell went on a massive expansion spree, in one week buying the publishing company Macmillan and *Official Airline Guides* for a total of \$3.3 billion. Macmillan was originally an English company. "I told Maggie Thatcher," Maxwell bragged to an associate, "We got the crown jewels back for you."

These reckless takeovers—Macmillan was worth some \$600 million less than Maxwell paid for it—were only the most glaring examples of his acquisition mania. Like the shopping-crazed East End office girls his tabloids catered to, Maxwell could not resist a sale and over the years had assembled an unbelievably jumble of operations—newspapers in places like Israel and Budapest and Kenya and Berlin, a Bulgarian film company, real-estate holdings, insurance companies, printing plants—that he owned privately. "He was buying everything he ran into, whether it was good or bad," says one former Maxwell executive. "I was totally impulsive."

Once Maxwell acquired these companies, he showed virtually no interest, according to several sources, in how they were managed or what strategy their executives formulated to pay off the debt amassed in acquiring them. This cavalier inattention to detail was even true of Maxwell's time at the *Daily News*, his highly publicized negotiations with the unions notwithstanding. "I was amazed at his willingness to accept things without much background knowledge," says former publisher James Hoge. "He had no interest in operations and no respect for professionalism."

What involvement in operations Maxwell had tended to be rash and arbitrary. "He made all decisions, whether he knew anything or not," says Hoge. For example, Hoge explains, Maxwell unilaterally decided to raise the price of the *News* to 45 cents from 35 cents shortly after buying it. He did this two hours before the press run began and without informing, much less consulting with, Hoge or any of the other executives. According to Hoge, the fact that 50 percent of the paper's revenues is still going for payroll "is a sign that he hadn't made a good deal."

Unlike Rupert Murdoch, who for all

Mad Max

LUNACY

There's now a question whether he was, in a narrow but very real sense, mad.

if we use that word in the loosest sense," says Roy Greenslade, a former editor of Maxwell's paper the *Daily Mirror*. "He had come to believe his own lies, as so many people do."

Officially, the cause of Maxwell's death remains a mystery. In the days after his naked body was discovered floating face-up in the calm waters off Grand Canary island, few who knew Maxwell believed that he might have killed himself. "It's absolutely out of the question," said Maxwell's wife, Elisabeth, after identi-



**CLIMBER: (CLOCKWISE)
WITH LADY DI; A QUEENLY
GREETING; WITH MALCOLM**

**FORBES AND LIZ TAYLOR
AT FORBES'S FAMOUS
MOROCCAN PARTY.**

his renegade ambition always had an overarching concern with the operation of his empire, Maxwell was primarily interested in his acquisitions for the publicity and entrée they afforded him. They made him *important*. "He had this vision that he was a world figure, and he spent all his time promoting that," says a former executive. "He would buy an Israeli newspaper because it would get him a meeting with Shamir."

Indeed, one reason Maxwell seems to have been so eager to conclude the negotiations to acquire the *Daily News* by March 13 of last year was that ownership on that date would qualify him to attend the fabled Gridiron dinner that same week in Washington. The dinner, attended by President Bush and the country's political and media elite, required tails, so the publisher, as Tom Bower reports in his book *Maxwell: The Outsider*, had a subordinate fly in on the Concorde from London with his formal eveningwear. The next day, he accompanied Hoge to a small private luncheon at which Bush was the guest of honor. Maxwell, to his immense satisfaction, was seated next to the president.

THAT PRIVATE LUNCH NO DOUBT represented the culmination of all Maxwell's years of striving. But even as the publisher was garrulously boring in on Bush, his empire had begun to buckle and splinter. No one, however, knew it. Maxwell had no comptroller or chief financial officer who kept tabs on all his holdings. The board of Maxwell Communications had little authority and less information. "The board was a joke," says one senior executive. "There were a couple of earls for window dressing."

Maxwell himself, wallowing in the reception he had received as the savior of the *Daily News*, seemed strangely oblivious of his own problems. "It was amazing what he didn't know," says a colleague. "He didn't have a game plan. He didn't think more than a day or two ahead. For Maxwell, there was no future. There was only the ego gratification he could wring out of the moment."

But after ingesting the *News*, Maxwell found it impossible to ignore the pressure of debt. So, again somewhat impetuously, he announced the sale of Pergamon Press,

the specialty publishing company he had acquired in the fifties, to the Dutch firm Elsevier for \$766 million. He also quietly pledged 26 million shares in Maxwell Communications to the investment bank Goldman Sachs as collateral for a loan of \$43.5 million.

Maxwell needed the money not only to pay off debt but also to prop up the stock price of Maxwell Communications. If the stock price fell, the banks to which Maxwell had given shares as collateral for loans would demand more collateral and, if none was forthcoming, sell their shares, starting a run on the stock that would make further loans impossible and could end with Maxwell Communications in bankruptcy court. Maxwell also wanted to keep the stock price up because the price determined the dividend, and since he owned 68 percent of Maxwell Communications, the bulk of the dividend payments went directly to him.

According to Britain's Office of Serious Fraud, Maxwell siphoned off more than \$1-billion from his public companies and channeled at least some of it into his private companies and the hands of friends who used it to buy shares of Maxwell Communi-

EIGHT MONTHS BEFORE THE MASTHEAD

By Carolyn Hinsey

ROBERT MAXWELL THUNDERED INTO THE *Daily News* CITY room on March 20 after buying the paper, trailed by television cameras, lights, reporters, and a British secretary clutching notebooks and a portable phone.

He stopped at my desk. "Young lady, what do you think of me?" I stood up, looked him in the eye (I'm six feet tall), and said, "I think it'll be great to have a boss bigger than I am." He laughed uproariously, his whole body shaking.

The next day, I was summoned to his eighth-floor headquarters, whereupon he informed me I would be employed as his assistant, or, as he put it, "ambassador," with no clear job responsibilities except to do what he said when he said it.

And so began my eight months with Robert Maxwell.

His temper was as bad as I had feared, but he also had a sense of humor that surprised me. He could be a gluttonous pig when eating alone but charming at public dinners. He was supposed to be a billionaire, but he frequently asked me for money. (I thought he didn't carry cash—I didn't know he didn't have any.) It was absolutely true what we'd all heard about him: He would charm the birds out of the trees, then he would shoot them.

We had worked out of the *Daily News* building only a few weeks before he grew irritated. "Where is your executive dining room?" he asked. "Where is your kitchen?" We had none. His butler, Joseph, asked where he could pick up a few things for Mr. Maxwell (Chivas Regal, caviar, fresh plums and nectarines). Food was clearly a priority, and we weren't able to supply him with what he wanted. Soon, we were conducting business out of the Presidential Suite at the Waldorf Towers, which had 24-hour room service and lavish rooms more suited to our new boss. And for only \$4,000 a night.

We went through two secretaries in eight days. "She is not a secretary, she is an experiment," he said of one. Finally we stole a lovely young woman from the *News's* Human Resources department. Leisa handled Maxwell beautifully, talking right back to him.

We were told by people at Macmillan that everyone called him "R.M." Once we began making R.M.'s calendar, we learned that he usually scheduled 20 to 30 appointments every day in different countries at the same time. And we were never to tell anyone who called where he was. Not even if he was in the country and available. "I don't know his agenda" was the phrase we were told would keep us employed the longest.

Our biggest problem with R.M. was the temperature of the

suite. He was *always* cold. And he was always yelling to the hotel staff to "turn the heat on." We started wearing shirt-sleeves to work: The suite was frequently 90 degrees. We moved to the Helmsley Palace because he got fed up with how "cold" the Waldorf was. Plus, the scaffolding outside annoyed him. "My God," he said. "Why are we staying at this place? It's falling down! Some nights he was so cold I would cover him up on the couch with a blanket before I left. "You are very good to me," he would say.

THE HELMSLEY HAD ANOTHER ADVANTAGE FOR R.M. THE suite was three floors, with the living room, dining room, kitchen, and office on the first floor, bedrooms on the second, and on the third a solarium and sun deck, with a beautiful view of the city. The third floor was accessible only by a small elevator (no stairs), and R.M. delighted in ushering guests up there and then taking the elevator down, effectively trapping them. Sometimes they would call down to the office and say, "We're still up here. . . ." We would reply, "Oh, yes, Mr. Maxwell will be right up!" Once, he was particularly incensed with a "guest" and kept him baking in the solarium for four hours.

It was amazing to hear how R.M. spoke to people. Those who angered him were "clowns," "dogs," "children," "dickheads," and "idiots." No one was spared. Once in a while, he would call someone a genius, his voice dripping with great sarcasm.

He kept a full supply of Pan-Cake makeup, which he applied throughout the day, and he loved watching videos at night but insisted on brand-new copies, so the chauffeur would be dispatched to buy R.M.'s favorite Clint Eastwood films. Typically, he fell asleep during the film.

My main responsibility was finding people when he wanted them. Fortunately, I had worked in four departments in six years at the *News*, so I knew all the players and their telephone numbers and could find any *News* employee instantly. But he wasn't always conducting *News* business, and sometimes he stumped me. "Get me the president of Croatia on the phone immediately!" he said once. (We finally found him through R.M.'s London office.) "Call Senator [Howard] Baker and see if he's free for lunch." "But he's in Florida, Mr. Maxwell." "I know that, you clown. If he's free, charter a plane and fly him up here!"

Once, he told me to find his son and close business associate Kevin at the Savoy hotel in London at 11 P.M. London time. The

cations. He also secretly took between \$340-million and \$1-billion worth of various stocks out of the pension fund of Mirror Group Newspapers, the other public company he controlled, and pledged it as collateral for additional loans.

BUT THE SCHEME PROVED INEFFECTUAL. The stock price of Maxwell Communications fell steadily throughout last summer. This was in part because analysts who troubled to slog through the company's opaque annual report learned that half its profits in the previous year had come from currency speculation, an extremely unreliable source of income. At the same time, ma-

ior articles in the *Wall Street Journal* and the *Independent* in London focused on the company's exorbitant debt. As Maxwell's downward slide gathered momentum, every day seemed to bring some nightmarish new story. An investigative report by the BBC revealed that the *Mirror's* bingo games were fraudulent. "It was Mr. Maxwell himself," the reporter declared, "who decided to run a dishonest game and cheat his readers." Then Seymour Hersh, author of *The Samson Option*, announced he had evidence linking Maxwell to the Israeli intelligence agency Mossad.

In late October, Goldman Sachs, Citibank, and others who had lent Maxwell money were threatening to sell the shares in Maxwell Communications he had given

them as collateral unless the loans were repaid. Meanwhile, trouble loomed on another front. The Basel-based Swiss Bank Corporation had lent one of Maxwell's private companies \$97 million against the stock portfolio of an investment trust he controlled. Maxwell, however, never turned over the stocks. He couldn't, since he had already lent the stocks to other of his companies to cover still more debts. Unaware of this, the Swiss Bank was demanding control of the portfolio.

Such was the situation on October 31, when Maxwell suddenly left London, flew to Gibraltar on his private Gulfstream jet, and boarded the 190-foot *Lady Ghislaine*. He had been scheduled to meet the following day with the board of Mirror Group Newspapers to discuss the unex-

avoy does not page patrons, I was informed. But I called one of the bars and persuaded the bartender to look for Kevin.

"Where is Kevin?" R.M. boomed as he entered the office part of the suite with a mouth full of food. "I have a bartender at the bar looking for him," I said, proud that I had thought of this. "You are an idiot! I am surrounded by incompetents and children!" he yelled, trying to grab the phone from my hand. "No! This will work, be patient!" I told him. While we were wrestling for the phone, I heard on the other end, "Hello?" It was Kevin. "Please hold for your father," I said. He spoke with Kevin for a few minutes and hung up. "You are very lucky," he told me.

When he was in a good mood, Robert Maxwell could be very funny. He delighted in throwing faxes in the toilet and then telling the person who had sent them, "Oh, yes, I am reviewing them now." He loved to sneak up on us in the office part of the suite and shout "Boo!" while we were working. He nicknamed me "Tiny" and referred to me that way to complete strangers. "Send it to Tiny," he told a baffled professor at Polytechnic University. He introduced me to Mayor David Dinkins at the Israel Day Parade as "my blonde." He spilled an entire pot of freshly brewed tea on both his and Leisa's laps. Leisa screamed, and R.M. yelled to the butler, "Well, for once it was hot!"

R.M. had a voracious appetite. He started his day with two or three bowls of cereal, a pot of coffee and a whole watermelon. He ate fresh fruit, chicken soup ("Jewish penicillin"), cheeses, and chocolate bars throughout the day, and for dinner usually enjoyed \$200-worth of Chinese food. He never cleaned up after himself. A few times we found plates encrusted with smelly food hidden in the bathroom cabinets. One time we walked into the living room as he was finishing an entire watermelon. He had spit all the seeds onto the hotel carpet in a perfect semicircle in front of his chair.

My worst day with R.M. was the last time I saw him, October 26, and, as usual, we were alone with the butler at the suite. He was in the worst mood I have ever seen, very angry about the Seymour Hersh

book *The Samson Option* and the allegations that he was linked to the Israeli intelligence agency Mossad. We spent the day trying to find people in London for spin control, and he dictated lengthy articles to the Sunday editor of the *Mirror*.

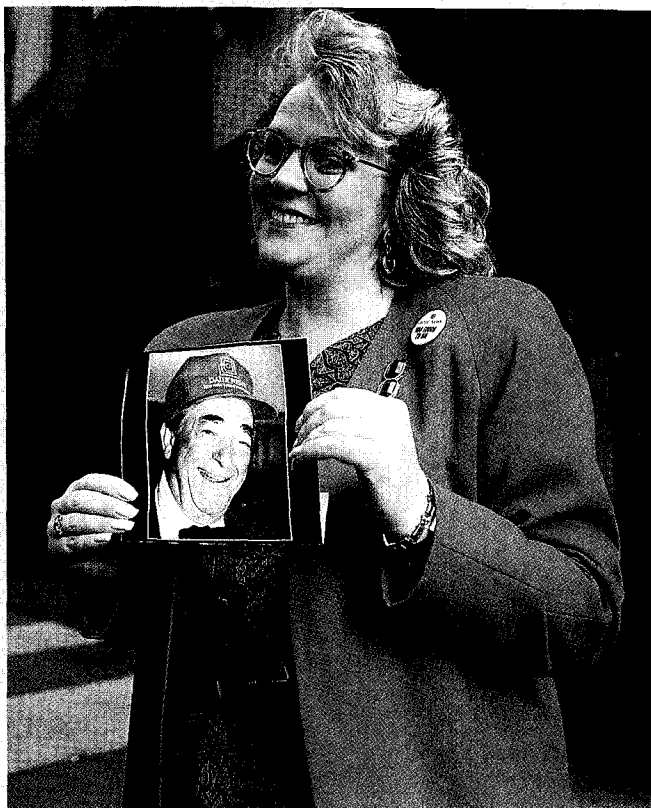
ALL DAY HE SCREAMED AT ME, "GET THAT DICKHEAD ON the phone," and I would say, "Which dickhead?" "The dickhead from the [London] *Times*. The dickhead from my press office," etc. Toward the end of the day, he screamed at me to find the editor of the Sunday *Mirror*, who was on deadline and away from her desk. "Bring the phone to me!" he screamed across the room. "I don't think it will reach," I told him. "That is your problem, Tiny. You are a f---ing skeptic! You have no faith!" So I pulled the phone, and sure enough, the cord reached him. He dialed the number himself, got no answer, and was furious. "Idiots and dogs, I am surrounded!" I told him I would keep trying, and he picked up the phone and threw it across the room at my head. "You are a f---ing idiot; you can't do anything!" he yelled.

I caught the phone in my hands and said, "Do you feel better now?" He stormed upstairs and ordered the butler to bring a bottle of Chivas Regal, ice, and tonic. A few hours later, he called on the intercom and said I could "knock off." I never saw him again.

In retrospect, the scariest conversation I had with Robert Maxwell was about a dear friend of mine who had died in a boating accident. I had to leave early one night—7 P.M.—to go to her memorial service. He wanted to know all the details before he would let me go.

"How did it happen?" he asked. She and her husband were trapped at sea during a hurricane. "What hurricane?" "Hurricane Bob." "You're making that up," he said. "No!" I said. "We had Hurricane Bob and the boat capsized. She was kept afloat for 24 hours, but she was thin and she died of hypothermia in the cold water." There was a pause. "That will never happen to us, will it, Tiny?" he said.

THE AUTHOR: THROWN PHONES, WATERMELON, AND FLUSHED FAXES.



plained transfer of \$79.9 million of Mirror funds to American banks and one of his own private companies, but he canceled the meeting, explaining that he needed a quick warm-climate vacation to recover from a cold. Maxwell arrived at the boat alone, which was almost unheard of. Usually he traveled with an entourage, and at the very least, he always took his Portuguese butler, Joseph Caetano Pereira, who told a *Sunday Times* reporter, "I cannot remember a time when I did not go to the boat with him."

The yacht spent two days sailing to Madeira and the following day continued on to Tenerife. It arrived on the morning of Monday, November 4. Maxwell was supposed to return to London to give a speech that night to the Anglo-Israeli As-

sociation, but as the day progressed he made no move to go back, and his son Ian began to plan to give the speech himself.

During the day, Maxwell learned that Goldman Sachs had given up hope that he would repay the loan and had begun to sell the shares in Maxwell Communications it had been holding as collateral. Maxwell was scheduled to meet the next day in London with officers of the Swiss Bank, and he also learned while on the yacht that they were prepared to call in Britain's Serious Fraud office. In addition, he spoke to Ernest Burrington, the deputy chairman of the Mirror Group Newspapers, who reminded him that he would have to meet with the Mirror directors the following day to explain the disappearance of the Mirror money. Although those

who spoke with him by phone as well as the crew members who saw him say that Maxwell seemed his usual ebullient self that day, he clearly must have known that it was all over, that when he returned to London he not only would be financially ruined but also would be revealed as one of the biggest thieves in British history.

That night, after dining on hake in an empty hotel restaurant, he ordered *Lady Ghislaine's* captain to set sail. Since Maxwell specified no course, the captain decided to circle Gran Canary island. Around five o'clock in the morning, after calling the bridge to complain that the air-conditioning in his room was too high, Maxwell made his way up to the deck, and there, unseen by any of the crew members, either jumped or

**ABOARD THE
LADY GHISLAINE.**



fell or was pushed into the sea.

THE SCANDALOUS revelations about the Mirror pension fund and Maxwell's frantic stock scheme confirmed the suspicions of a few people that the man had always been up to no good. "I didn't trust him," says Roy Greenslade. "As a precaution, I took my money out of the pension fund. I suspected he was a crook." But virtually everyone in England was staggered by the billion-dollar scale of Maxwell's thievery. "I was dumbfounded," says Peter Jay.

It wasn't just the scale of the theft that enraged people. It was the victims of that theft. Maxwell had always claimed to be a populist. Though he in fact joined the Labor Party only around the time he decided to first run for Parliament, in 1959, and though he earned his reputation on Fleet Street for breaking the unions that had the Mirror in a stranglehold, most British believed he sided with the working class. "He was a monster, but at least he was our monster," a senior member of the Labor Party said.

But while it was one thing to engage in stock schemes to prop up the price of Maxwell Communications, it was another thing altogether to do that by looting a pension fund to which his own cloth-cap employees had contributed parts of their meager sala-

ries and on which widows and retirees depended for survival. "With Robert Maxwell, the victims weren't the business Establishment he'd always wanted to break into," Austin Mitchel, a Labor M.P., has pointed out. "They weren't in the City he had always proclaimed himself superior to. They were the little people, the ordinary rank-and-file members of his papers' pension funds. The ones who depended on him and on the papers he said he was saving."

Consequently, the rage against Maxwell was intensified by a powerful feeling of betrayal. The hatred he provoked was so powerful that when an announcer in Derby, hometown of one of Maxwell's two soccer teams, asked for a moment of silence at the beginning of a game after his death, spectators instead started to jeer and hoot. His behavior is considered such a national disgrace that a rumor recently circulated in London that the Military Cross he won for valor during World War II might be posthumously rescinded.

In hindsight, of course, it was all quite predictable. Maxwell, in fact, had been investigated by Britain's Department of Trade and Industry as early as 1971. Its investiga-

held Pergamon Press and Maxwell's private companies. Twenty years earlier, Maxwell had been moving money around in much the way he did in the months before his death. "The intermingling of public and private company money... is a practice we deplore," the investigators stated. "The real purpose behind the transactions... was to increase the value of Pergamon's shares in the stock market... The exaggerated claims, the overstated profits, and some of the transactions between Pergamon and the family private companies were all means to that end."

But over the years, Maxwell had managed to undermine much of the impact of the report. He complained repeatedly that he had been persecuted because he was not a member of the British Establishment. Maxwell also sued the Department of Trade and Industry, as well as a co-author of the report, and journalists who referred to it received threats. "He was a masterly figure with the law," Sir Ronald Leach, one of the co-authors, said when asked to explain why so little had ever been published about Maxwell's machinations. And indeed, Maxwell was almost

WISECRACKS *Even Prince Andrew had a nasty—and funny—joke about Maxwell's fall from the yacht.*

eliriously litigious. Over the years, taking all advantage of Britain's stringent libel laws, Maxwell, for a variety of reasons, led the *Sunday Times* (twice), the *Daily Telegraph*, the BBC, *Private Eye*, and the *Listener*, as well as the editors of *News of the World*, the *Independent*, *Today*, and the *Mail on Sunday*. Only one, against *Private Eye*, was truly successful.

When two books critical of Maxwell appeared, both were deluged with litigation. Tom Bower, author of *Maxwell: The Outsider*, received eleven writs. The book was eventually published, but, according to Bower, almost every bookstore in England was sent a threatening letter by one of the 30 staff members Maxwell had assigned to suppress the book, and those stores that displayed it were issued writs. Most stores meekly refused to carry the book.

Maxwell was equally ruthless toward stock analysts who dared to criticize the performance of Maxwell Communications. Last summer, when Derek Terrington, an analyst for Phillips & Drew, criticized Maxwell's plan to publicly issue stock for the Mirror Group, Maxwell complained to the firm's owners. The firm's executives expressed their displeasure to Terrington, and shortly thereafter he left. "It wasn't surprising, certainly," he says. "Maxwell did his best to make life uncomfortable, and he succeeded in one sense. He caused a lot of stink, and he relied on other people to behave in a cowardly fashion, which it's always possible to do."

BUT WITH MAXWELL'S DEATH, libel, of course, ceased to be a concern. Publishers rushed out paperback copies of both *Maxwell: The Outsider* and *Maxwell: Portrait of Power*. And Britain's rambunctious tabloids have had a field day.

There have been the gambling revelations: According to Taki Theodoracopoulos, he was a compulsive gambler who one night dropped \$2.5 million in a London casino. Then there were the tales of romantic liaisons. One woman confessed to having had a seven-year affair with Maxwell during the seventies. "That night, my first night with him, was the most romantic night of my life," she revealed in the *Mail on Sunday*. "In those days, he was not yet bloated and overweight." Not to be outdone, Maxwell's erstwhile paper the *Sunday Mirror* reported that in 1987, "Maxwell seduced a naïve 20-year-old secretary with lies and false promises, then fired her." By that time, however, Maxwell had become bloated and overweight, and the encounter hardly qualified as romantic. "He was

a repulsive character and physically disgusting," the secretary recalled.

The *Mirror* pursued the Maxwell story with a special vengeance. It had been forced to publish shamelessly self-serving articles and photos of Maxwell since he bought the paper in 1984. For seven years Maxwell had bullied and humiliated the *Mirror* employees he hadn't fired. The paper's pension fund had been looted. And

Maxwell's office, source of many of the scoops, was just seven floors above the *Mirror* newsroom on Fleet Street. Richard Stott, the gruff, pugnacious editor of the *Mirror*, wanted his paper to beat everyone else on the story of his own dead employer's iniquities. "We behaved like wimps in the past," said Paul Foot, a *Daily Mirror* reporter. "We won't ever again."

And indeed, the *Mirror* not only broke the story that Maxwell dyed his hair—accompanied by a photograph of Maxwell retouched so that his hair was completely white—but also discovered that Maxwell had bugged the offices of his own executives and sons, as well as the lounges and staterooms of the *Lady Ghislaine*, enabling him to listen in on the private conversations of the businessmen, politicians, and celebrities who were his guests. "We never could figure out how Bob was always one step ahead of us," a *Mirror* executive said. "Every time we went to front him up over something, he knew exactly what we were going to say."

Mad Max

SPECULATION

"It was suicide," says an associate. "He knew he was going to jail for the rest of his life."



COUNTLESS COLUMN INCHES were devoted to speculation over the cause of Maxwell's death, and even whether, as Prince Charles joked, he had actually died. After all, Maxwell's body had been identified only by members of his own family, who could be part of a plot to help him flee. The Spanish authorities had refused a request to make a dental-plate comparison, and an attempt to match the fingerprints of the body with a set of Maxwell's prints on file in London failed because the London prints were too old. At the autopsy conducted in Las Palmas, the doctors noted that the corpse had "chestnut" hair, whereas Maxwell had gray hair dyed jet black.

Support for this theory appeared from all quarters. "Dear Sir," James Rusbridger, a former MI6 agent, wrote in a letter to the *Daily Telegraph*, "the problems of determining how Robert Maxwell died are reminiscent of the time, in April 1943, when Naval Intelligence was preparing to float ashore on the Spanish coast the body of a 45-year-old Welsh barman, Emllyn Howells. It was dressed as a major in the Royal Marines and clutched a briefcase full of bogus Allied invasion plans. Howells had died of bronchial pneumonia in January and the authorities contacted the eminent pathologist, Sir Bernard Spilsbury, for his opinion as to whether a post-mortem would show the absence of seawater in the lungs. Sir Bernard replied, 'You have nothing to fear from a Spanish post-mortem; to detect this man had not drowned at sea would

Cette image a été prise la nuit du 9 au 10 novembre 1991. Le corps de Robert Maxwell a été autopsié par des légistes espagnols à la mort naturelle. Les heures qui précèdent l'autopsie, des membres de la famille et d'une centaine d'assurances, d'un nouveau corps de traces d'un drame violent. Ne visionner la cassette réalisée au cours de la seconde autopsie conclusions ont été secrètes. Nous les des experts français : les multi qui apparaissent l'ancien magnat et indiquent qu'une pu procéder la mort Maxwell rebondit.

L'AFFAIRE MAXWELL REBONDIT. APRÈS ESPAGNOLS, QU'EN CONCLUT-IL À UNE MORT NATURELLE, UN DU CORPS À EU ISRAËL. IL A ÉTÉ CE QU'ON Y VOT LE MYSTÈRE S'É



need a pathologist of my experience, and there aren't any in Spain."

Enthusiasts of the ruse scenario pointed out that it had happened before. John Stonehouse, a former Labor minister, faked his own death in 1974 to escape insoluble business problems. And if Maxwell convinced people he had accidentally drowned, his family could collect the \$36 million it was due on his life-insurance policy. Madeleine Hult, a former stewardess on the *Lady Ghislaine*, came forward to declare that she had overheard Maxwell planning a disappearance during lunch with his son Kevin in 1990. "I heard him say he had some problems with money, with some loans, and that he had just bought a very secret house in South America somewhere," she told the *New York Post*. "He said he would just disappear, make it look like he had died, and have another body found."

The idea that Maxwell faked his own death is extremely farfetched. But it is just as implausible that, as members of his family have suggested, he was murdered by a traitorous crew member or frogman assassin. However unlikely a faked death may be—and the corpse in the ghoulish autopsy photographs published in *Paris Match* did seem to be Maxwell's—the man was certainly unscrupulous and daring enough to attempt it. And so, at this very moment, Maxwell may be chuckling to himself over the stir he has created as he fires up a cigar on a tiled veranda overlooking Ipanema Beach. As conspiracy buffs like to say, *It's possible*.

CONTEMPT

The rage and hatred against him were intensified by a powerful feeling of betrayal.

EQUALLY FASCINATING, AND ONLY slightly less melodramatic, has been the speculation about what was going through Maxwell's mind in the last year or so of his life. Even before the breathtaking sweep of his thievery came out, Maxwell was known for a personality so complex and rich, so dark and excessive, that it seemed truly Shakespearean. The man was both ridiculous and frightening. He could be great company, a raconteur with raffish charm and an infectious laugh. But as someone once said of Hemingway, relaxing with him was an exhausting experience. "You only wanted to be around him in short takes," says an acquaintance.

That was in large part because Maxwell's egomania was so appallingly naked. Every year on his birthday, his wife presented him with a book of press clippings about him from the previous twelve months. A former board member recalls being invited onto the *Lady Ghislaine*: "The first 45 minutes I was there, he brought out a book with photos of himself with other famous people and showed me the whole thing." His egotism was also appallingly childish. Entirely consumed with self-assertion, he had no interest in

analyzing his own psyche. "He wasn't introspective," says Jim Hoge. "He never talked about what motivated him." And he had no genuine interest in other people, either; he lived in a solipsistic world in which he was aware of them only to the extent that they reflected his own ego. People beneath him were objects of contempt, if he considered their existence at all. Once, during a dinner with members of the staff of the *Mirror*, he reached across the table and extinguished his cigar in the half-full wineglass of the wife of one of the paper's top journalists.

He was equally contemptuous of his children. According to former *Mirror* editor Mike Molloy, Maxwell was in a *Mirror* meeting planning a new bingo promotion when a secretary buzzed in to say Maxwell's daughter had just arrived from America and was outside with his newborn grandson. "Does she have an appointment?" Maxwell asked. "Yes, she's down for five o'clock," the secretary replied. "Tell her she'll have to wait," Maxwell said and returned to the meeting. When he condescended to spend time with his children, it was often simply to subject them to abuse. "He would berate them publicly," one executive says. "I was at a dinner when one of his daughters said *Platoon* was a good movie, and he attacked her for twenty minutes: 'You know nothing about war! You've never been in the army! You're a fool!'"

In explaining Maxwell's baroque character, one temptation is to resort to what could be called Rosebud theorizing.



Throughout his life, it had been a journalistic commonplace to refer to Maxwell as Citizen Kane, and with his death the search began for the Rosebud correlative that would explain, to use the popular jargon, his "inner child" or "adult child." "Maxwell craved affection but ended up the loneliest man in the world, even though he wanted to believe he was loved," wrote former *Mirror* editor Molloy in a typical exercise in homiletic Rosebud moralizing. "Ian Maxwell had a way of explaining it to me. He called it 'the

Christmas-tree story' and said the way to understand his father was to begin by realizing he never had presents as a child.

"The story began on Christmas morning. As always, a twenty-foot tree was erected in the foyer of the family home, Headington Hill Hall, Oxford. A vast pile of presents was heaped at the foot, ready for the seven children to find when they woke. Instead, what they found was an extraordinary scene: Their father stood in the middle of an ocean of torn wrapping paper. Bored with sleep, he had got up in the middle of the night and opened all the presents himself. He wasn't interested in the contents. He had little use for ballet books and Meccano sets. He just enjoyed opening the parcels, imagining they had all been sent to him. That was the only pleasure he had from presents, just the act of opening them."

Another theory, more politically tinged, was that Maxwell represented the corruption of absolute power. He was a totalitarian dictator, answerable to no one, whose ability to indulge his vanity without check had fostered both megalomania and paranoia. Maxwell always had an affinity for totalitarian dictators. He was one of the first Westerners to do business with the Soviet Union after World War II. He published the self-serving autobiography of East German leader Erich Honecker and even wrote a flattering preface. Maxwell, whose controlling shares of Maxwell Communications meant it was almost impossible for him to be ousted as chairman, tolerated no criticism of his rule, firing dissenting editors

as casually as Nicolae Ceausescu executed political dissidents. And in the fashion of the totalitarian leader, he created a cult of personality: Maxwell Communications was headquartered in Maxwell House, and not only did *Mirror* photographers and writers exhaustively chronicle his doings but one of them, political editor Joe Haines, had the unenviable task of producing the leader's adoring official biography, *Maxwell*.

PETER Jay is of the opinion that the pressure on Maxwell in the final months of his life was so great that he cracked under it and began to do things he otherwise would never have done. But a sense of reality had been missing from Maxwell's life for years. Some believe he suffered from a multiple-personality disorder. "My own theory from observations of the man at close quarters during the year and a half I worked for him at the *Mirror* is that he was at all times at least twenty different people," Geoffrey Goodman, former assistant editor of the *Mirror*, has written. "It was usually impossible to know which one I was dealing with at any one moment and I later came to the conclusion that he wasn't sure either. The twenty different personalities were in a constant struggle with each other. He also lived in a fantasy world in which he knew he was gambling with huge stakes and other people's money, yet he found that indulgence irresistible."

The notion of the fantasy world is at the heart of Roy Greenslade's theory of Max-

well. "I believe he invented himself," Greenslade explains. To begin with, the former *Mirror* editor points out, "he invented his name." And indeed, Maxwell was born Jan Ludwik Hoch, which he changed to Leslie Du Maurier, then Jones, then Ian Maxwell, finally settling on Robert Maxwell. "He invented his background," Greenslade continues. That is

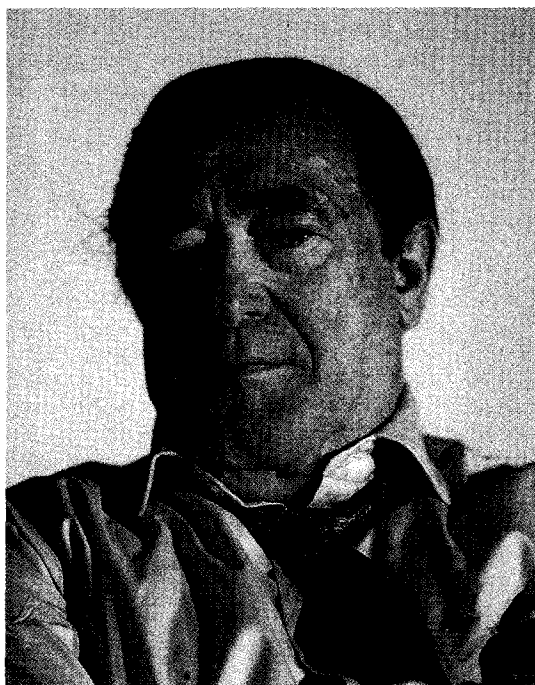
true in one respect as well. In 1939, Maxwell and a cousin were sent from the Ruthenian village where they were born and raised to Budapest, because their par-

ents thought they would be safer there from the anti-Semitism that had been unleashed in Czechoslovakia. Maxwell disappeared in Budapest and approximately a year later resurfaced in France. Over the years, he told a variety of stories about what had happened to him, most having to do with his joining the Czech underground to fight the Nazis—though, as Tom Bower points out in *Maxwell: The Outsider*, there were neither Nazis nor a Czech underground in that area of the country at that time.

"He invented his religion," Greenslade says. This, too, is correct. When Maxwell was elected to Parliament in 1964, after losing on his first try in 1959, he refused to be interviewed for *The Jewish Yearbook* and that same year told *The Jewish Chronicle* that he had joined the Church of England. His wife, Elisabeth, tried to explain this away in a letter to the *Chronicle* in the late eighties by describing Maxwell's claim to conversion "a prankish telephone call made as a joke to your paper 25 years ago." But it is not quite clear where the humor lies.

The accumulation of lies, reinforced by the sycophants who surrounded him, seems to have fostered in Maxwell the delusion that he could accomplish anything. It is as if he was driven mad by his own self-promotion. But while the *Lady Ghislaine* cruised the waters off Tenerife, the delusions subsided, and in a moment of clarity Maxwell seems to have realized that the truth was finally coming out and, despite his wealth and power—despite the statesmen he had befriended, the newspapers he controlled, the fortune he had built, the lawyers and detectives at his beck—there was nothing he could do to prevent it. And that may well have been when he decided to take his life. On the other hand, as Canary Islands pathologist Carlos Lamela said, noting that Maxwell had a "scarcely digested banana" in his stomach, "it may have been something simple like he slipped on a banana skin."

Mad Max



BAROQUE CHARACTER: "TWENTY DIFFERENT PEOPLE."

JOHN AND ME

TRACKING CITICORP'S ELUSIVE CHAIRMAN REED AND HIS QUEST TO SAVE THE BIG BANK

* * * *

BY CHRISTOPHER BYRON

THERE MAY BE 50 WAYS TO SEE YOUR BANKER. BUT WHEN IT COMES TO CITICORP CHAIRMAN John S. Reed, I know of but two. You can take a taxi to Citicorp's world headquarters, at 399 Park Avenue, a few blocks up from the Waldorf, then get out and go in and see him. If that doesn't work, strange as it sounds, you can go back outside and actually peek in his window.

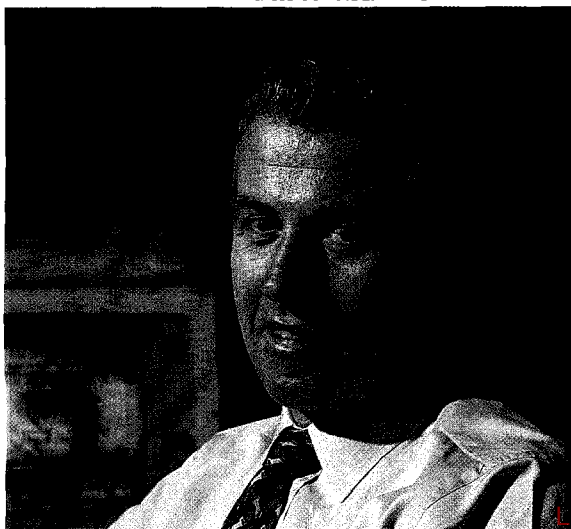
He's got a see-through glass office, right on the second floor, constructed for him in 1989 after he'd been chairman of the bank for five years. Reed wanted to change Citicorp's culture—make the management more accessible and open to the rank and file—and decided to relocate the brass from their traditional home on the

NEW PRESIDENT RICHARD BRADDOCK.

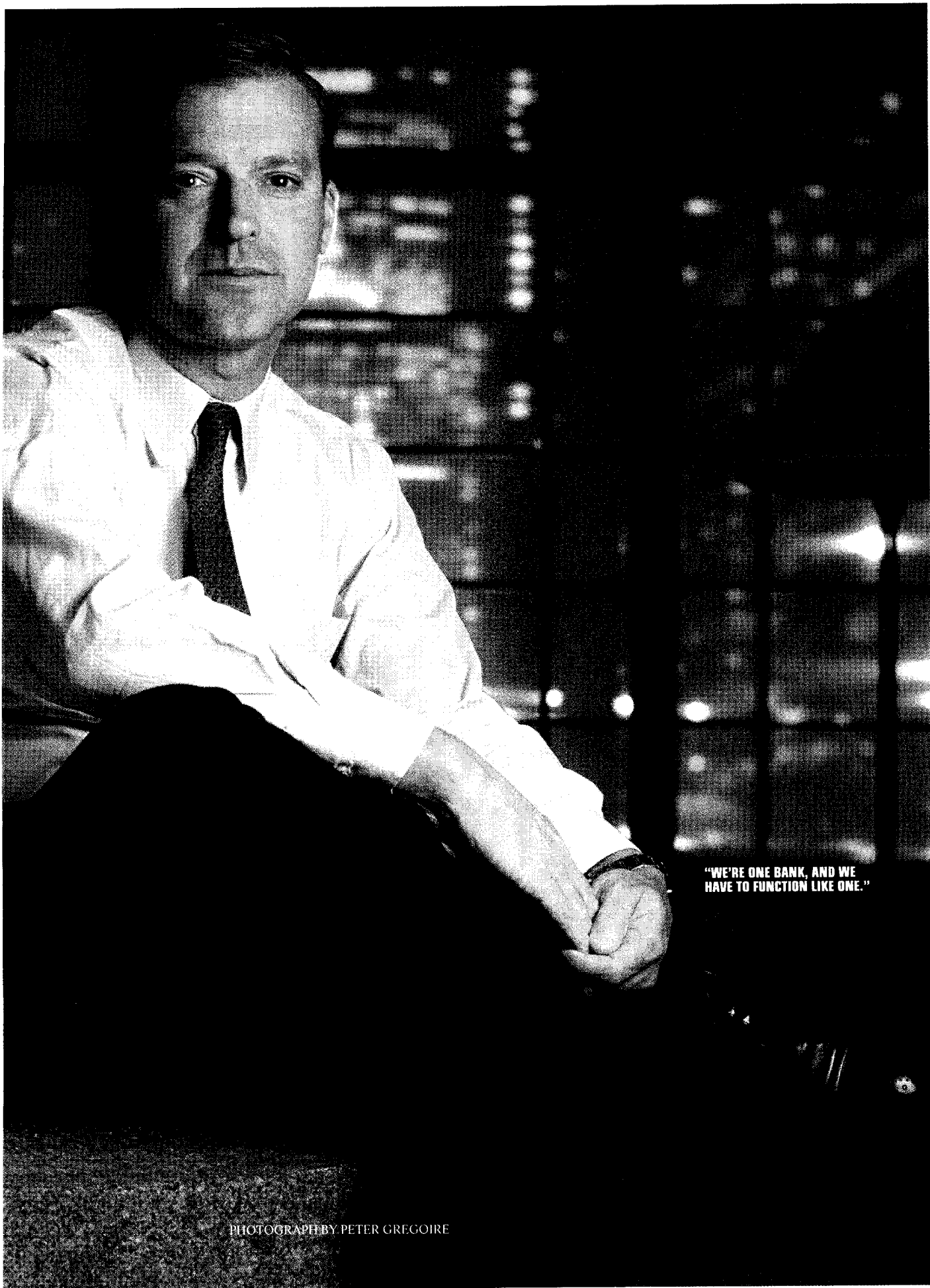
fifteenth floor to a cluster of abutting glass offices on the second.

As a result, if you really want to get in to see John Reed—and if the security guard at the shuttle elevator to the second floor won't let you aboard—there is an end run around the problem. You can go back across 53rd Street, stand on tip-toe on the sidewalk, and look right into Reed's office and start waving to try to catch his attention.

On the other hand, if you find that sort of thing just a touch demeaning, you can do what I did. On a day in September 1991, when the bank's stock was collapsing and Congressman John Dingell was thundering that Citicorp was technically insolvent, I picked up the telephone and called Citicorp's media-relations people and asked for an inter-



Louis Psihoyos/Matrix



**"WE'RE ONE BANK, AND WE
HAVE TO FUNCTION LIKE ONE."**

PHOTOGRAPH BY PETER GREGOIRE

view with John Reed to get the other side of the story.

As I'd expected, I was promised an interview. But the days turned into weeks, and the weeks turned into months, and no interview was forthcoming. Finally, I was told the chairman had changed his mind and wouldn't be seeing me after all.

Thus it came to pass, on a blustery Sunday in January, that I found myself driving to Greenwich, Connecticut, where Reed lives, in hopes of asking Citicorp's chairman what was really going on. Finding no one at home, I slipped a note under his door. It began, "Dear Mr. Reed, I am having difficulty getting a message to you through the Citicorp media-relations people," then went on to complain of the unjustified switch in signals that his underlings had tried to pull on me in the name of John Reed.

Not for nothing had I begun to wonder what was really going on inside that hermetically sealed world of see-through offices on the second floor of 399 Park Avenue. Was John Reed really leading Citicorp to a bright new future, as his aides insisted, or was the world simply being fed a serving of chairman behind glass?

In the end, what I discovered was something quite different—that from inside his see-through office on the second floor of 399 Park Avenue, John Reed seemed to

THE PAST TWO DECADES have not been kind to Citicorp, and for that the bank can thank mainly the men who ran it. Like those who guided the affairs of two of Citi's rivals—Chase and Manufacturers Hanover—the men at the top wound up misreading the future. Now the task facing John Reed is to show that he's the man to help Citicorp recover from the very mess he helped create.

It is Reed's belief that the key to success lies in changing the bank's culture. As he said to me when I finally did get my interview, he wanted to "kill off the idea that people are only responsible for their own department. We're one bank, and we have to function like one."

Citicorp's litany of troubles is well known, from stumbling into the Latin American debt crisis in the late seventies to lending billions on white-elephant commercial-real-estate projects in the eighties. According to data supplied by the First Boston Corporation, Citicorp has far and away the lousiest real-estate portfolio of any major bank in the country, with 34.6 percent of loans now classified as nonperforming.

Two weeks ago, the bank reported year-end operating results for 1991, and the red ink was appalling, with losses of \$457 million, Citicorp's first full-year deficit since 1987.

like shopping centers and leveraged buy outs.

"These men got the bank into all the problems facing it today," says the source.

In 1990, Reed finally seemed to realize that something had to be done. For the previous six years, he hadn't even bothered to appoint a second in command preferring to let subordinates simply fight among themselves for the vacancy's free floating power. But sensing that the situation couldn't drag on any longer, he elevated the bank's head of global consumer lending, Richard Braddock, to the post of president.

It was a smart choice, for Braddock has all the qualities Reed lacks: He's tough-minded, direct, and almost obsessively oriented toward performance and results.

"Braddock is very detail-oriented," says the source. "Going to monthly reviews by him is like standing there in your underwear. He is not what you'd call Mr. Nice Guy."

Though both Braddock and Reed rose to power through Citicorp's consumer-lending operation, that business, too, has now run into trouble. In 1990, the bank earned nearly \$1 billion from lending to consumers, by far the bank's most profitable business. But even that business—seen by many on Wall Street as Citicorp's best hope for the future—now looks to be running into head winds. A report from the First Boston Corporation last October pronounced the condition of the consumer portfolio a "major disappointment" and predicted a "spiral upward" in write-offs in the months ahead.

The report was on target. In the bank's year-end results, released two weeks ago, the consumer-business problems continued to mount, with revenues down 2 percent and net profits for the year off nearly 40 percent, to \$549 million—mainly as a result of rising delinquencies in the loan portfolio.

UNFORTUNATELY, THANKS largely to a 1974 strategic decision—implemented first by chairman Walter Wriston and thereafter by Reed—such numbers may be only the first of many more like them. That's because Citicorp now finds itself overwhelmingly dependent on consumers at just the moment when experts are beginning to wonder whether the consumer binge of the eighties will become a decade-long retrenchment in the nineties.

Because they are linked to the consumer, Citicorp's revenues may no longer be able to grow very much faster than the less than 3 percent rate that experts now see in the nineties for the economy as a whole. To expand earnings at the 15 percent rate that the bank has historically targeted, Citicorp will have to make cost-cut-



"YOU SEE," SAID JOHN REED, "IF YOU CALL HERE, BY THE TIME YOU GET THROUGH THE BUREAUCRACY, YOU'LL PROBABLY NEVER GET ME."

* * * * *

find dealing with his bank as frustrating as I had.

As I eventually came to learn, that move down from the fifteenth floor to the second may have been symbolic—and perhaps not even terribly well understood—but Reed really did want to change Citicorp's culture. Its oppressive, clinging bureaucracy was stifling the bank and maybe even drowning it in red ink. As Reed said to me during a rather unusual telephone conversation a couple of days later, as the two of us tried to arrange a get-together that his Citicorp subordinates plainly did not want to take place, "I'm trying to tell you, the bureaucracy is killing me!"

The question was, Would the breaking up of fiefdoms and corporate sinecures be enough to revive Citicorp, or had the bank by now been so weakened from years of managerial neglect and infighting that it would be lucky to survive at all?

How did the bank get into such a mess? Reed blames executive one-upmanship and bureaucratic rivalries, and others agree. Says Frank DeSantis Jr., who follows the stock for Wall Street's Donaldson, Lufkin & Jenrette, "Historically, the basic management technique at Citicorp has been to pit one executive against the other and see who wins."

Unfortunately, though Reed complains about the problem frequently, he has until recently done little to change it. According to a former top Citicorper who knows Reed well and has dealt with him often, scarcely had the new chairman taken over when he almost instinctively divided up power over much of the bank's portfolio among subordinates.

Preferring to concentrate on long-term strategic questions instead of day-to-day management, Reed turned his gaze to the far horizon as the underlings began trying to out-invest one another in shaky deals



REED (LEADING A CITICORP MEETING) SAYS EVERYTHING IS WRONG WITH THE BANK'S CORPORATE CULTURE.

ting a feature of life for years to come.

Analysts like Tony Smith at the First Boston Corporation think Reed will succeed, and they point enthusiastically at the \$600 million in overhead he recently cut from the bank's operations. Among the results: 9,000 people gone from the bank's 95,000-strong payroll, with more cuts on the way. "The bank was heading for the edge," says Smith, "and at the very last second, Reed has begun turning it back."

Of course, Wall Street has been saying nice things about Citicorp for many years now, and almost without exception, the expectations have been disappointed. Anyone who invested at the start of the eighties in either Bankers Trust or Morgan Guaranty—two of Citicorp's biggest competitors—would see his money grow at least 500 percent over the following decade. An investor who bought a share of stock in Citicorp instead would see it sag from \$13 a share in 1980 to a low of \$8.5 by last autumn.

True, plenty of depressing factors intervened in the meantime, from the Reagan recession of 1981–1982 to the 1986 tax-reform act that destroyed many of the incentives to invest in commercial real estate. Yet when you cut through all the excuses and simply look at the facts, some banks had leaders who avoided the problems; Citicorp did not. Whatever one may say of the bank's troublesome corporate culture, it seems in retrospect that Citicorp's leaders just weren't up to the job—admittedly daunting though it was—of

managing the country's biggest bank during one of banking's most turbulent eras.

Historically, the heart of the business for so-called money-center banks like Citicorp had been corporate finance—"lending to large corporations for capital spending," as Ron Mandle, the banking analyst at Sanford C. Bernstein & Co., puts it. Others in the field included Chase, Manufacturers Hanover, Morgan Guaranty, and Bankers Trust. Yet Citi in many ways created the business.

FOUNDED IN 1812 BY SAMUEL OSGOOD, a colonel in the Revolutionary War, City Bank began life as a source of financing for a clique of New York merchants who feared the power of Alexander Hamilton's Bank of the United States. For the first century of its existence, City Bank was housed at 52 Wall Street, catering to a small list of blue-ribbon corporate clients.

Yet by the end of the 1920s, National City (as it was by then known) had ballooned into the biggest global bank in the world, with offices from Singapore to London, and with a fast-growing retail-banking operation for individuals in the U.S.

By 1961, the bank had completely outgrown its offices on Wall Street and had moved to midtown and the glass-and-steel tower at 399 Park Avenue. No longer content to view itself simply as a bank, Citi began to think of itself as mankind's first worldwide "financial-services firm." As

the bank's president at the time, George Stevens Moore, put it, "We would seek to perform every useful financial service, anywhere in the world."

Unfortunately, during the seventies, the business began to change—not just for Citi but for all money-center banks. The principal problem: The industry's corporate clients, which had been the backbone of money-center banking from the beginning, started to find that when it came to raising money, they didn't need banks after all. As Ron Mandle points out, some companies deserted the banks for the commercial-paper market, while others eventually turned to junk bonds.

Institutions like Morgan and Bankers reacted by becoming financial advisers and deal-makers for their clients. By contrast, Citicorp decided to push into the retail end of banking instead. In 1974, when the push began, 90 percent of Citi's loan activity involved corporate customers. But the bank's strong-willed chairman, Wriston, meant to change all that. Thanks to a strategic plan prepared for him by Reed—then an ambitious 35-year-old vice-president in the bank's Operating Group—Wriston thought he saw Citicorp's real future. It was not to be in corporate banking at all but in lending to individuals—and not just in the U.S. but throughout the world. There would be Citicorp branches writing home mortgages from Canada to Kashmir, issuing Visas and MasterCards from Mexico to Malaysia. Citi's basic customer would cease being a captain of industry and be-

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come instead—as a 1974 memo by Wriston put it—“the ordinary person with a job.”

Thereafter, Wriston assigned Reed to implement the strategy, and by the time the chairman was ready to retire in 1984, the two men had propelled Citicorp so deeply into consumer banking that the choice of Reed to become Wriston's successor was inevitable.

SINCE THEN, REED HAS CONTINUED on exactly the same course, increasingly turning Citicorp from a bank for corporations into a kind of colossal version of Household Finance, with 60 percent of its loans now going for things like car purchases, home mortgages, and balances due on Citicorp credit cards.

Moreover, Citi, once a bank deriving two thirds of its business from many different countries, now derives two thirds of its business from just the U.S.—with nearly a third of all U.S. consumer loans coming from the New York market alone. According to Pamela Flaherty, who heads the bank's New York operation, Citi now controls 11 percent of the entire New York mortgage market. That means its impact on the local economy is three times that of its nearest rival, the Green Point Savings Bank.

Citicorp has more credit cards in circulation (35 million) than any other bank in the world. And it will rank just behind the soon-to-be-merged BankAmerica and Security Pacific for the number of branches (3,300) and automated-teller machines (2,308) worldwide. According to Frederick Roesch, the bank's director of investor relations, if you leave out transportation and housing, then, astonishingly enough, transactions on Citicorp plastic now account for nearly 2.5 percent of the United States's private-sector gross national product.

In short, thanks first to Wriston and thereafter to Reed, Citicorp has evolved into virtually a mirror image of the U.S. economy—not just huge but critically dependent on America's heavily indebted consumers simply to stay in business.

On the evidence, Reed scarcely seemed to appreciate the risk inherent in the shift. Thus, exactly one year after the October 1987 stock-market Crash—with more than 10,000 jobs already gone from Wall Street and the local New York economy now beginning to weaken—Reed made a bet on the future of his bank that has personally cost him dearly: He paid just about \$1 million for 400,000 shares of Citicorp stock at \$25 per share. In the months that followed, the stock inched up to \$35, and Reed looked like a genius.

Unfortunately, even as the stock was climbing—lifted in part by a 10 percent boost in the dividend in June 1989—the

basic underpinnings of Citicorp's business were beginning to tremble. According to Roesch, the first sign of trouble came when commercial-real-estate loans in the Southwest began to go bad. Throughout the latter half of 1989, nonperforming loans in the portfolio rose dramatically as the real-estate problem spread from the Sun Belt to the Northeast.

Yet in spite of the warning signs, it wasn't until more than a year later—the autumn of 1990—that Reed finally took action. Believing that the problem was still confined basically to commercial real estate, he took a real-estate man from headquarters with him and called on developers in Minneapolis, Chicago, Los Angeles, and Texas, anxious about how bad the decline could get.

He could have saved himself the trouble, for when it came to the impact the slump was likely to have on Citicorp, Wall Street had already figured out the answer. In the two years that had passed since Reed paid \$25 a share for that 400,000-share block of Citicorp stock, the price had slid to little more than \$10. In short, Reed's \$1-million investment had turned into a paper loss of \$600,000.

WORSE STILL LAY ahead, for it was just around this time, in the autumn of 1990, that delinquencies began to take off in the credit-card portion of the loan portfolio (Citicorp's credit-card business accounted for an amazing 8 percent of total credit-card indebtedness by all U.S. consumers).

Said an executive who watched the portfolio begin to quake, “It all went to hell at once.”

Citicorp hasn't yet published its full-year delinquency rates in its credit-card business, but recent financial statements hint at what's going on. In Citicorp's 1988 financial documents, for example, when things were still going well, the bank reported that during the year its overall consumer-loan delinquency rate averaged 1.5 percent, with “higher risk” items (read “credit-card balances”) going bad at a 4.2 percent rate.

Then, three months ago, in its third-quarter-1991 results, the bank revealed, amazingly enough, that 4.7 percent of its consumer loans were now delinquent at least 90 days. Such numbers suggest that the bank's U.S. credit-card portfolio—which itself now totals 10 percent of all Citicorp loans—may be deteriorating very rapidly indeed.

There's more. From the commercial side of the ledger, the bank's portfolio still contains at least \$5.1 billion in nonperforming loans on commercial real estate, as well as \$1.1 billion or so more in worthless “highly leveraged transaction” loans. Add it all up, and Ci-

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ti's once-mighty portfolio now looks about as shaky as the economy itself.

BY LAST AUTUMN, WALL Street short-sellers had hammered Citi's stock down so low that the company began to look, perversely enough, like a bargain. Several Wall Street firms are thus actually recommending the shares as either a "buy" or a "hold."

A typical reason is offered by Tony Smith of First Boston. "Financial results are the scorecard of management," he says, "and from that perspective, the verdict isn't a happy one. Nonetheless, I am absolutely, 100 percent certain that Citicorp will not collapse."

Smith is confident for a simple reason: The Street knows that the real reason Citicorp won't fail, fat or lean, is that the country can't afford to let it. From the biggest and most powerful bank in America, Citi has evolved into a kind of public utility for the distribution of consumer debt—a financial addiction that everyone agrees the country would be better off without, but which no one knows how to kick.

Is America thus better or worse off for what Citicorp has become? Who really can say? More than 24 million households—one in every four families in America—are now served by the bank that Reed runs. True, it would be nice if they were all out of debt and worry-free. But many of them would no doubt also agree that it's nice to have the things that easy credit from Citicorp can bring, from a house and a car to an education for one's children.

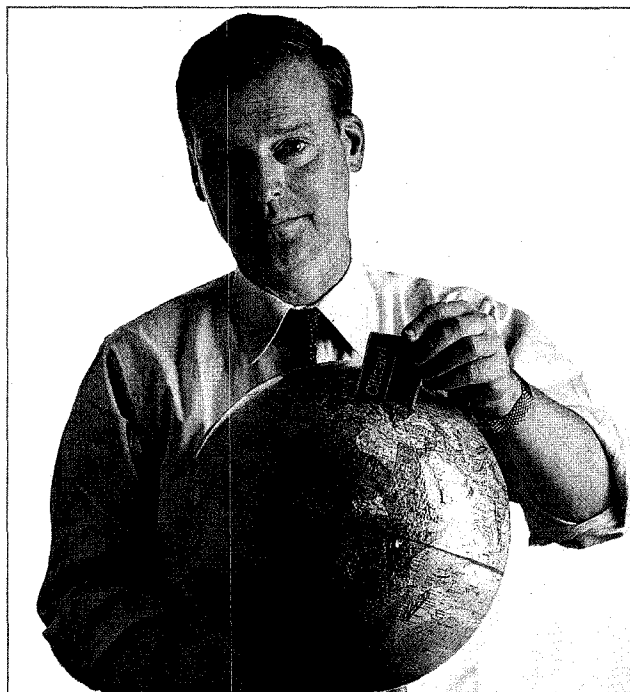
UNFORTUNATELY, IT looked as if that was one philosophical discussion that John Reed would be spared—at least from me. His P.R. people had been happy enough to make various subordinates available for preparatory interviews and backgrounders. But the moment I began pressing for a specific date and time to sit down with the big man himself, the excuses started. One time I was told that Reed didn't like the thrust of my questions. Another time, I was told that a big reorganization of top management had come up and that the chairman just

couldn't make time. Finally, I headed for Greenwich and stuck my note under Reed's door.

Two days later, the phone on my desk rang. The voice on the other end said "This is John Reed. I got your note."

What I remember most about the conversation that followed was not my sense of astonishment that Reed had actually called. Nor was it the fact that he sounded genuinely upset over how I'd been treated. What I remember most was how worried Reed sounded at the thought that his colleagues would discover that he'd actually reached out and called me. "I'm getting into bureaucratic trouble here," he said at one point, sounding as frustrated by his circumstances as if he were an emperor in old Byzantium, imprisoned by his palace eunuchs.

Several minutes passed as I filled him in on what had transpired. Then Reed said, "What can I do that would be



CONSUMER-BUSINESS PROBLEMS ARE MOUNTING.

most useful? What would you like?"

When I told Reed that I wanted to get the story back on track and come in for my interview, he said fine, and that we could talk again after lunch to work out details. But when I asked for his telephone number to call him back, he said it would be better if he called me back instead. "You see," said John Reed, "my problem is, if you call here, by the time you get through the bureaucracy you'll probably never get me."

Twenty-four hours later, I was sitting in John Reed's office. A tremendous amount of back-and-forth had taken place in the meantime, as Reed had gone to his P.R. people for an explanation, and the flacks in turn had telephoned me—their voices filled with steely-smooth fury—to set up the meeting. The meeting itself was to

Photograph by Steve Hill.

ake place in Reed's office on the second floor, just like I'd wanted all along. On the other hand, the flacks wanted me to understand that I'd be lucky if the interview lasted five minutes.

AT LAST I WAS USHERED into Reed's office, and shortly after that the Citicorp chairman made his appearance. I wish I could report that the man I finally interviewed was as open and forthcoming as I'd expected he would be. Unfortunately, he wasn't—at least not at the beginning. He seemed nervous and defensive, and when I extended my hand and said, "Well, we meet at last," he didn't crack a smile. I think it was the flacks who made him nervous. He glanced at one of them, he flack in turn glanced at a watch, and the interview began.

For starters, I asked Reed what had inspired his bank's latest reorganization, which had been announced a little over two weeks earlier. The shuffle was the second such action since the current round of troubles had begun, calling to mind a recent article in *Fortune* magazine that questioned whether Reed's plan to save Citicorp would actually succeed.

There was no denying that a sense of thrashing about and confusion seemed to be taking hold. First had come a June 1990 increase in the dividend, as if nothing was wrong at all. Then had come Reed's trip to visit the customers, followed by an announced plan to cut \$1.5 billion from overhead. Meanwhile, Citicorp's board reversed itself and cut the dividend that it had only recently raised.

Yet the moves didn't seem to be working, for by last October, the board had voted to eliminate the dividend entirely. Meanwhile, Reed unfurled an "accelerated" plan to cut costs still further. Then, in early January, came a management reshuffle that was presumably going to get the right people in the right places to implement a plan that had been on the table for more than a year. Was there consistency or reason to any of this?

Reed's answer started to come out in a room-emptying monotone, but by and by he began to loosen up. Originally, he pointed out, the idea had been for the bank to "grow" its way out of trouble—get more business coming in and get more dollars from it down to the bottom line. But, said Reed, the falloff in revenue growth as a result of the recession meant that the bank would have to fatten its margins by intensifying the cost-cutting instead.

In short, after years of playing catch-up ball with the management of his own bank, Reed had apparently got at least abreast of events—if not yet actually ahead of them.

When I asked how the cost-cutting was going to work and who would be in

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charge, Reed ran through the steps. He pointed out, for example, that a fellow named Bill Rhodes would be handling the credit mess in the portfolio—concerning himself with things like the bank's exposure in the Macy's-bankruptcy situation. Likewise, a man named Paul Collins until recently in charge of many of the bank's administrative matters, would now be taking on the job of selling off bad debt.

Y

ET THE MOST REASSURING news of all came when Reed spelled out the pivotal role he'd assigned Braddock.

The plan may have been Reed's baby, but whether it succeeded or failed would ultimately depend on Braddock—the bank's long-needed drill-sergeant president. There'd be monthly operating-review meetings, in which executives from all over the world would fly in to present their numbers. Reed would attend the meetings, to be sure, but the man who headed the conferences and kept everything on track would be Braddock.

When I asked what the philosophy behind the plan was, Reed loosened up even more. He said the idea was to get people to stop thinking about their own departments and budgets and start thinking about the good of the whole bank for a change. He said that the corporate culture of Citicorp simply had to be changed.

I asked him what was wrong with Citicorp's culture, and for the first time in the interview Reed actually became animated. He said that everything was wrong with the bank's corporate culture. He wanted a thinner layer of management, he wanted less bureaucracy, better decision-making—less of what he called ignorance of externalities.

Ignorance of externalities? Well, I thought, there's a subject that both Reed and I had just experienced the consequences of firsthand—as in why had it taken four months to have an interview that should have been wrapped up in a week? It was sixteen minutes and ten seconds into the interview when I looked at John Reed and asked, "Do you feel that as chairman you personally have a flow of information to you from *within* this organization of the sort that you want?"

The flack started to fidget, and Reed stood up, obviously embarrassed. "Yep," he said, there were no Citicorp problems on the information-flow front—no matter what we'd both witnessed in the days before. Then, as if to signal that I'd just asked my last question of the chairman of Citicorp, he said that he was sorry that the interview was so short, but that he was running... an operational-review meeting in Greenwich... and gestured toward the door.

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IN TODAY'S cooking," says Michael Tong, owner of Shun Lee Palace and Shun Lee West, "there are new combinations of similar cuisines together in one dish, like Thai-Japanese or French-Chinese, and it works very well."

In his Yeung Chow lo mein, the mix is Chinese-Japanese. Tong often uses sturdy Japanese noodles instead of the more delicate Chinese variety. "The Japanese noodle is like the Italian noodle—both are rich and chewy," he says. "Americans usually prefer this to the Chinese noodle. And why give the Italians all the credit?"

As it happens, noodles are traditionally eaten to celebrate the Chinese New Year, and the Year of the Monkey begins this week. Says Tong, "The longer the noodle, the longer the life."

—BARBARA COSTIKYAN

MICHAEL TONG'S YEUNG CHOW LO MEIN

3 tablespoons plus 2
teaspoons vegetable oil
3 ounces each pork and
chicken, shredded
2 ounces shelled baby
shrimp
3 scallions (green and
white), cut in 2-inch
pieces
3 dried black mushrooms,
soaked in hot water,
then shredded
¼ cup shredded bamboo
shoots (drained, if

canned)
½ cup shredded Chinese
cabbage
3 water chestnuts, thinly
sliced
6 ounces each Japanese
whole-wheat soba
noodles and udon
noodles (available at
most Korean markets),
cooked and drained
1½ teaspoons dry sherry or
Shaohsing rice wine
¾ teaspoon coarse salt

Dash white pepper
⅛ teaspoon sugar
½ teaspoon sesame oil

Place a 12- or 14-inch wok over high heat. When hot, add 3 tablespoons vegetable oil. Stir-fry meat and shrimp for 2 minutes; remove from wok, and drain. Add remaining vegetable oil to wok. Quickly add scallions, mushrooms, bamboo shoots, and Chinese cabbage, and stir

continuously until scallions are fragrant, about 1 minute.

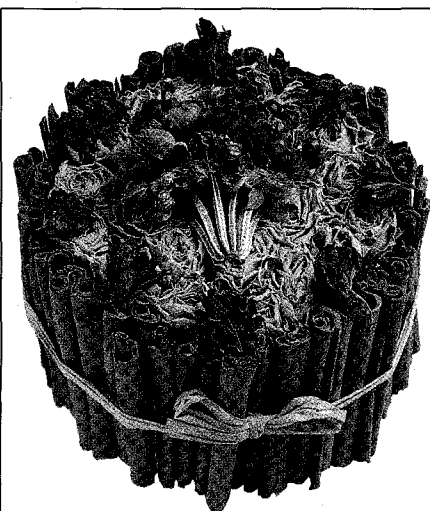
While stirring, add meat, shrimp, and water chestnuts. Add noodles, drizzle with wine, and sprinkle with salt, pepper, and sugar, tossing constantly until food is steaming hot, about 2 minutes. Sprinkle with sesame oil. Serves 4.

STYLIST: GILLIAN DUFFY

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

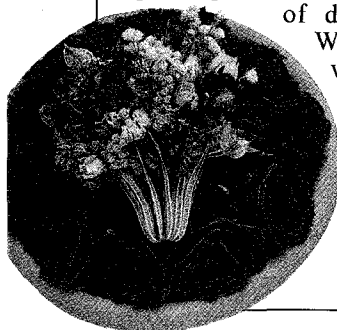


Cake It to the Limit

And now for something completely different—flower arrangements that look like cakes. Not surprisingly, Deborah Shapiro calls her creations Doubletakes. Shapiro fills cinnamon-stick “crusts” with dried roses, then decorates her cakes with handmade Lilliputian floral bouquets. She also arranges roses in small terra-cotta dishes, then tops them with teeny bouquets. She might even turn her roses into miniature gardens by “planting” them with an artful array of dried flowers.

Whatever her whim, Shapiro’s one-of-a-kind compositions are totally irresistible (from \$75 to \$250).

DEBORAH SHAPIRO/
532-2420



Worn to Be Bad

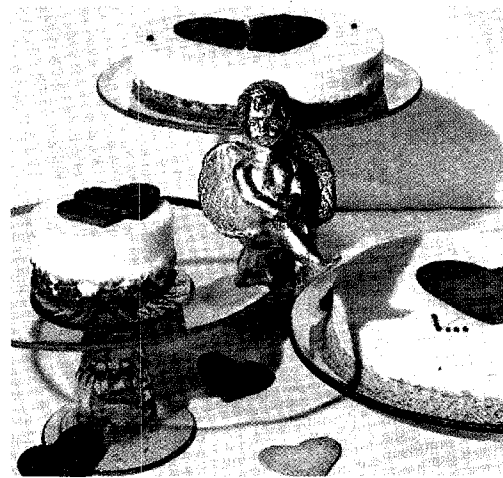
All those vices condemned in the glum nineties are celebrated here in Helen Bransford’s charm bracelet. The links themselves are pill capsules in vermeil, and each bracelet includes any five of these six abandoned vices: dice, a trio of Valiums, a dripping ice-cream cone, a Martini glass with olive, a pack of ciggies, a cheeseburger—all in sterling silver. The bracelet (\$350) is not only pretty and fun, it’s also a great way to fill pauses when seated with a bore at dinner—just dangle those charms. The glamorous Bransford, who recently married Jay McInerney, is a London-trained silversmith of great talent. Be warned: When you wear the vice bracelet, people will try to buy it off your wrist.

—J.B.

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City Sweets

When Maury Rubin opened his, City Bakery in 1990, his first Valentine’s Day cake was made with passion fruit—how appropriate! This year, for chocolate-loving lovers, he’s made a white-chocolate-mousse cake with a mousse-and-raspberry-confiture filling. Topping each cake is a dark-chocolate-and-hazelnut arrow piercing a chocolate heart (6¾-inch cake, \$20; 7¾-inch, \$24). —Barbara Costikyan
THE CITY BAKERY/22 East 17th Street/366-1414



The Thrill Of It Small

Parents' and children's bedrooms have one thing in common: They both need those little extras to make them feel homey. Terry Siegel's sunny, spacious store—appropriately called Little Extras—is well stocked with all manner of winning accessories for youngsters' rooms. Hand-painted tables and upholstered sofas coexist with toy chests, coatracks, bookends, lamps, and quilts. And although Siegel insists Little Extras is not a toy store, her enticing assortment of puppets, dolls, rocking animals, easels, and puppet theaters will surely delight any child. (From \$2 for a rubber ball to \$50 for a pendulum clock to \$132 for a personalized toy chest to \$525 for a rocking sheepdog.)

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The Lighthouse's stock of low-vision products are not just for the visually impaired. They're also a boon for those who are simply forgetful—or for those with Alzheimer's disease. The easy-to-set timer has an extra-long ring (\$9.95), the talking alarm clock tells the time at the press of a button (\$24.75), and the Healthcheck pill-reminder fits easily into pocket—an alarm sounds when it's time to take your medication (\$15.95). These tools are sure to become essentials—you'll wonder how your absentminded or elderly loved ones ever functioned without them.

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Movies/David Denby

SOUTHERN DISCOMFORT

“...I wish *Mississippi Masala* were better; *Hear My Song*, a new Irish comedy, reaches a level of deeply gratifying charm. . .”

Mississippi Masala, THE NEW FILM BY MIRA Nair, the Indian-born, American-educated director (she made the celebrated *Salaam Bombay!* in 1988), falls into the category of “a nice movie.” I wish I could say more for it. A “masala,” Nair says, is a spicy mix. But *Mississippi Masala*, which stars Denzel Washington and the sensual Sarita Choudhury, is more virtuous than exciting and more wise than startling. Nair and her screenwriter, Sooni Taraporevala, are firmly on the side of the angels. They might, perhaps, consider communing with the Devil. Just a bit.

Nair begins in Uganda in 1972, just after the unspeakable Idi Amin has taken over. One of Amin’s first acts was to expel the Asian population of Uganda—Indians, generally, whose ancestors had been brought to Uganda by the British some 70 years earlier to build the railroads. Jay (Roshan Seth), a prominent lawyer, his wife, Kinnu (Sharmila Tagore), and their little daughter, Mina, live outside Kampala in a large stone house with a magnificent view of the lush landscape. Hastily, and in disgrace, carrying only their clothes, the family heads for the airport. Jay takes the expulsion the hardest. He has lived comfortably in a black nation all his life; now his best friend, a black Ugandan, tells him that “Africa is for Africans,” and Amin’s thugs terrorize his wife. This prelude is disjointed in style but affecting. What we see of Uganda looks paradisaical, and Roshan Seth, who also played an exiled Indian in *My Beautiful Laundrette*, has a long, sorrowful face whose somber planes seem made for intelligent suffering.

Eighteen years later, the family has washed up on the shores of the United States—in the South, where they and their friends, like many émigré Indians, run and live in a run-down motel. Their dilemma is both pathetic and comic. Part of a functioning Indian community, they gather and pray on their knees every morning—in a yellow-walled motel room in Greenwood, Mississippi. The men of the older generation, fleshy and handsome, sing traditional songs at weddings and dissolve

into tears at the thought of their homeland. Alas, the Ugandan home they long for no longer exists: The old Indian life in Uganda has become a historical oddity, a hole in time and space.

The Indians are bizarrely stranded in the cheapjack American roadside culture. Though they get along with the black folks of Greenwood, they also look down

In an awful scene, she and Demetrius (Denzel Washington) “meet cute”—she plows the borrowed Lincoln into his van. Demetrius is a self-made Greenwood black with a flourishing carpet-cleaning business, a man as direct and practical as the Indians are ceremonious and absurd. He lives his life from day to day, but in his community there are men—his time-wasting brother, for instance—who long for Africa as hopelessly as the Indians do. Nair links the two communities, wounded outsiders of color. *Mississippi Masala* is about homelessness, defined not merely as distance from a cherished land but as a refusal to take control of one’s life, wherever it is, and live it to the full.

All of this is graciously and originally conceived, but there’s an air of caution and goodwill about the whole affair, as if the participants were guests at an international conference and were trying hard not to step on one another’s toes. The Indians seem just plopped down in the motels—I didn’t have the feeling that they *lived* there. Except for one shimmering moment at a swimming pool, Nair hasn’t figured out a way of filming the motels that brings them alive as a retreat. The blacks also seem set down in order to be photographed—here is a bunch of bums on a graffiti-laden street, and here is Demetrius’s wonderful family, arrayed at a Sunday backyard lunch like a family in a *Life* photo spread. The two communities are never really brought together dramatically.

The Indian actors come from all over India and have been trained in different traditions; I didn’t always understand their English. And in general, Nair simply isn’t very good at staging action. From moment to moment the movie is scrappy, and there are lapses. The way, for instance, the Indians deal with the rootless highway life—the patrons using the motels for fast sex—is a comic possibility only hinted at. The sensual bond between the lovers is stronger here than that between the interracial lovers in Spike Lee’s *Jungle Fever*, but Miss Choudhury, who isn’t a trained actress and whose work is



INDIAN LOVE SONG: Washington and Choudhury.

on them; in turn, they are patronized and mistrusted by the whites. They are caught in the middle, and they give way to the status confusions of exile. One of the young men, Harry, underemployed at the motels but trying hard to be a dude, wears shiny clothes and drives an old gas-guzzler, a monstrous Lincoln Continental that anyone else would have given up on years ago. The community elders expect the weightless Harry to marry Jay and Kinnu’s daughter, Mina (Sarita Choudhury), but Mina isn’t interested. Now 24, she speaks almost accent-free American English, and she’s a remarkable beauty, with a great, overripe mouth, spilling flesh, and a magnificent pile of hair.

just functional, can't keep up with Denzel Washington, who plays this man Demetrius—very responsible, a bit square—with dignity and force.

The love affair blows up, and the distrust between the black and Indian communities comes to a head. At the same time, there's a fine, painful episode in which Jay, sore in his feelings about blacks, finally gets to go back to Uganda. (His story remains affecting to the end.) In all, Nair fights the good fight against the current rage for ethnic chauvinism and separation. She knows that America is the only place where the races have even a chance of living together peacefully. A brave idea, but I wish the picture were better made, with some ease and flow and some show-business smarts.

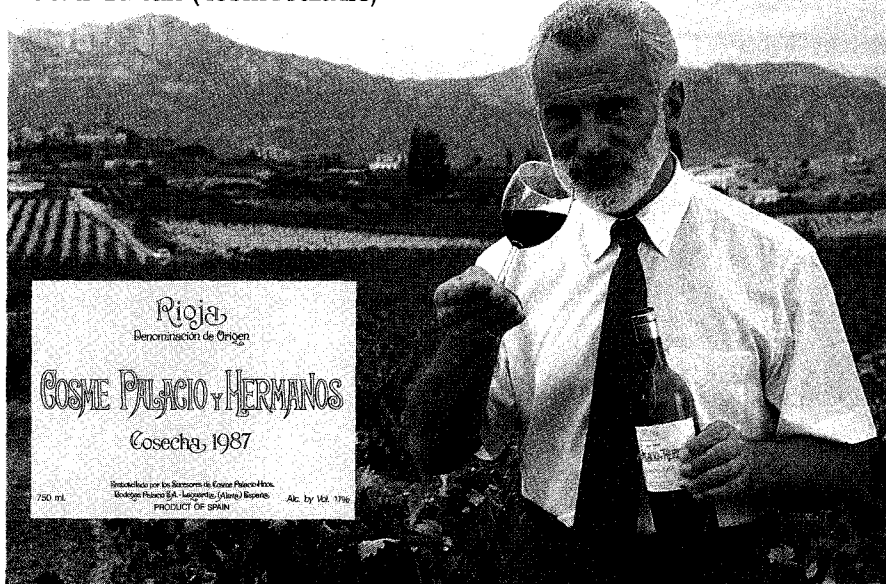
I WAS A SKEPTIC, BUT I BECAME A BELIEVER: After a rocky beginning, **Hear My Song**, a new and extremely vulnerable comedy from Ireland, reaches a level of deeply gratifying charm. The picture is small, specialized, and, at first glance, unpromising: In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary Irish tenor—the incomparable Josef Locke, who had tax problems and fled England for his native land 25 years ago. A man shows up claiming to be Locke; he quotes Yeats and sings passably, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing.

It's a free and easy movie, most of it jumping along at the speed of Mickey's hustling improvisations. A director who skips along blithely takes a tremendous risk, the risk of trying for inspiration and achieving only whimsy. It turns out that Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. The show-business scenes, staged in semi-satirical style, are affectionate and funny, and when Chelsom takes us across the sea to Ireland, we seem to enter the realm of fable—a beautifully photographed cinematic folk tale that manages, at the same time, to be as raw as whiskey and as lyrical as roses.

Mickey returns, with Locke in tow, and the great man performs before an ecstatic audience. I find myself moved by the notion of a singer with cornball repertory—"Come Back to Sorrento" is about as good as it gets—who can unite an entire community in love. As Locke, Ned Beatty shows tremendous panache. A formidable and guarded man, Locke nevertheless understands what it means to entertain. Everyone in the movie understands that. **Hear My Song** reveals a culture bursting with jokes and music, eager to show off, and possessed of an undefeatable and irresistible good humor.

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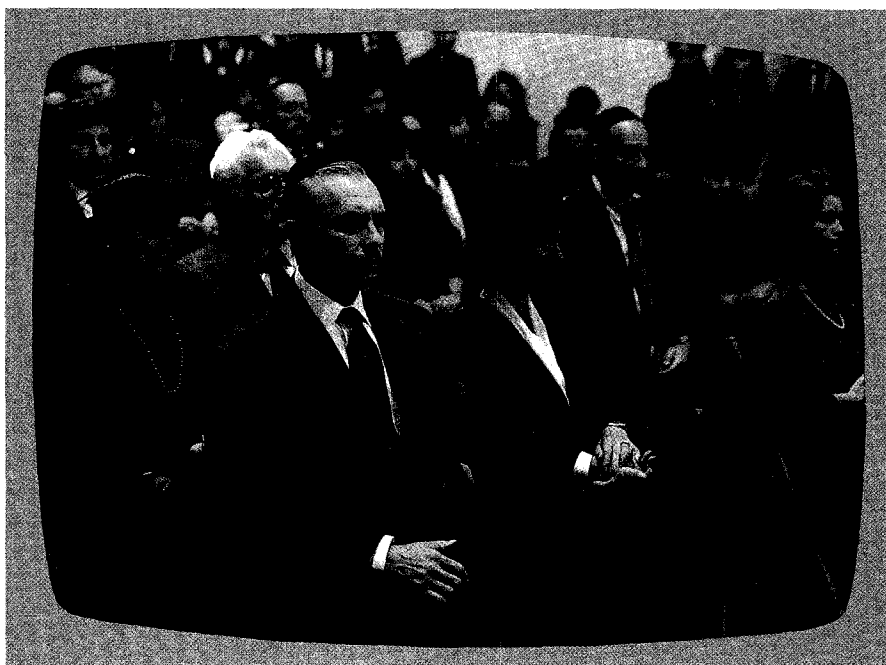
PROOF POSITIVE

“...In the hugely entertaining *Burden of Proof*, Hector Elizondo finally gets what he deserves: a hot-tub soak with Mel Harris. . .”

FOR A LONG TIME, I'VE WANTED TO SEE HECTOR Elizondo in a hot tub. This fine actor—after so many supporting roles, most of them villainous—deserves a perk. That he should be joined in the primordial waters of the earth soup by *thirtysomething* Mel Harris is nice work, too, even if Mel's pregnant because of the poet to whom she's unhappily married. And such beneficence falls to Hector *after* he's already spent a night next door with Stefanie Powers *and* a night in a hotel room with Victoria Principal. Of course, before any of this can occur, Hector's wife, Concetta Tomei, must perish of exhaust fumes in their garage, with opera on the radio, because Hector's been too busy in court playing Clarence Darrow. But it's about time he displaced some volume and lightened up.

The Burden of Proof (Sunday, February 9, and Monday, February 10; 9 to 11 P.M.; ABC) is a hugely entertaining mini-series adapted by John Gay from Scott Turow's semi-sequel to his best-selling *Presumed Innocent*. You were probably as disappointed by the movie version of *Presumed Innocent* as I was, but you may recall that Harrison Ford's defense attorney—Alejandro “Sandy” Stern—was played by Raul Julia. This same Sandy Stern is the hero of the *Burden of Proof* mini-series, and he's played by Hector. Just to confuse things, Brian Dennehy, who was also in *Presumed*, shows up in *Burden*, too, though not as the same character. Anyway, *Presumed* was a better novel than it was a movie, while *Burden* is a better mini-series than it was a novel. Some of this has to do with literature. More of it has to do with Hector.

Why did his wife kill herself? Why is his doctor son (Thomas Anthony Quinn) so hostile? Why does one of his daughters (Kerri Green) burst so often into tears while the other (Anne Marie Bobby) goes on practicing law in New York? Who reports Hector's every secret move to Mel's boss, a malign federal attorney (Jeffrey Tambor)? What is his brother-in-law, midwestern commodities-exchange wheeler-dealer Dixon Hartnell (Dennehy), hiding in that safe? Where is the missing certified check for \$850,000? When did Victoria acquire an Oklahoma accent? Is Mel's husband a *good* poet? And how come everyone seems to have



MINI-SERIOUS: Hector Elizondo at his wife's funeral in *The Burden of Proof*.

herpes? Hector seeks answers to all these questions—as well as some resolution to his own identity crisis as an Argentine Jewish immigrant.

In Turow's slow-starting novel, far too much was made of this identity crisis, especially when it turned out not to be crucial to the various mysteries. (Sandy worked so hard in order to “prove” himself, whereas Dixon was the “true” American.) In the mini-series, Hector simply embodies the crisis—so stiffly dignified, so ceremonially punctilious, it takes him a couple of hours to remove his tie, much less climb into a hot tub—and so can get on with the story (and Mel, and Stefanie, and Victoria). Dennehy has almost as much fun as Hector, but all these people behave in the heartland as if they were depraved New Yorkers.

THE BEST REASON FOR WATCHING **In the Line of Duty: Siege at Marion** (Monday, February 10; 9 to 11 P.M.; NBC) is to see Tess Harper fanaticize. She belongs to a radical religious sect, excommunicated by the Mormons in Utah, that believes not only in polygamy but in the resurrection, through violence, of her slain husband. The second-best reason for watching is

Kyle Secor as Tess's son-in-law, the husband of both her daughters, on whom there's also some sort of martyr's whammy. The third-best reason is to stand around in the Big Sky mountain cold with Dennis Franz of the FBI, as directed by fellow *Hill Street* alumnus Charles Haid, trying to figure out how to besiege these radical sectarians without hurting their nine children. There are also helicopters, snowmobiles, TV-news cameras, a hostage SWAT team, Ed Begley Jr., and a dog.

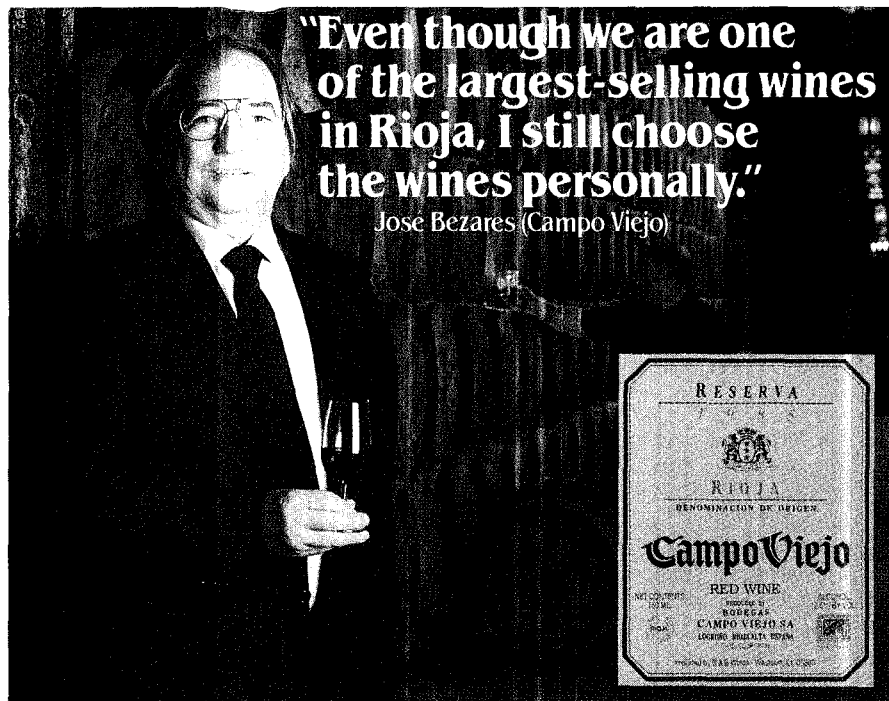
Siege is the fourth *In the Line of Duty* TV-movie—true-life stories about law-enforcement officers in impossibly risky situations—and the only one, so far, to ask if there might not have been a better way to handle things than killing people. The subject matter is also more exotic than we're accustomed to from the series. It could have used some more exploring.

AS TESS HARPER IS TO *Siege*, SO ERIC ROBERTS IS TO **Fugitive Among Us** (Tuesday, February 4; 9 to 11 P.M.; CBS). Accused, tried, and convicted of attempted rape and attempted murder, Roberts escapes from a Galveston, Texas, courthouse and is pursued across the Southwest by police

detective Peter Strauss, who's pursued in turn by demons of his own. While circumstantial evidence (gun, boots, handcuffs) seems conclusive, Roberts turns out to be innocent—of these charges, anyway, if not of certain dangerous antisocial tendencies that make his performance so compelling. Likewise, Elizabeth Peña gives more to her role as one of the rapist's victims than the script really deserves. Seeing Peña again reminds me of how much I miss *Shannon's Deal*.

In brief: Titmuss Regained (*Masterpiece Theatre*; Sundays, February 9, 16, and 23; 9 to 10 P.M.; Channel 13) picks up where John Mortimer's previous series *Paradise Postponed* left off, with the lowborn Conservative Party pol (David Threlfall) having advanced all the way to a cabinet post. The love of a good woman (Kristin Scott Thomas) may actually save his soul from Thatcherism, but don't bet on it. . . . Had it occurred to Jeff Sagansky at CBS that there might be a reason ABC didn't want Aaron Spelling anymore, we would've been spared **Hearts Are Wild** (Fridays; 10 to 11 P.M.; CBS), a *Love Boat* that founders in a Las Vegas where not even the slot machines can act. . . . **Capitol Critters** (Saturdays; 8 to 8:30 P.M.; ABC) is the new Steven Bochco/Hanna-Barbera animated cartoon series about rodents and bugs in the White House. It seems to be in favor of gun control and Abraham Lincoln, opposed to bribery, militarism, and Styrofoam. Really, the president of the United States has decided to run for reelection against the reproductive rights of women, and Bochco gives us Styrofoam! . . . Which brings me to the first of five installments of **That Delicate Balance II: Our Bill of Rights** (Tuesday, February 4; 10 to 11:30 P.M.; Channel 13), in which the usual-suspect talking-head symposiasts kick around *Roe v. Wade*. On this one, I'm with Anna Quindlen against Nat Hentoff: "Mr. Hentoff tells me that I can be private in my own home, but I can't be private in my own skin. While we're having this whole discussion about means and ends and how this works, let's remember the jurisdiction, gentlemen. This is it. This is the jurisdiction. It's inside me." . . . On the other hand, I wish Hentoff had been around, to be absolutistic, for **Moyers/Hate on Trial** (Wednesday, February 5; 8 to 10:30 P.M.; Channel 13), during which Bill M., Morris Dees, Norman Siegel, Catharine MacKinnon, Richard Brookhiser, etc., interrupt the videotaped civil trial of some White Aryan skinheads (for inciting the murder of a young Ethiopian in Portland, Oregon) to ask whether the First Amendment protects hateful speech. Look at any other country, and you'll see that when speech is censored, people find some other, more dangerous way to communicate, like sniper fire and Semtex. ■

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Art/Kay Larson OF DOGS AND MAN

“...William Wegman is not so much Lenny Bruce as Beaver Cleaver with a sense of humor and compassion for canines. . .”

William Wegman's FAMOUS COLLABORATION with weimaraners is art's light variety act. First with Man Ray, and now Fay Ray (sometimes with her pups), Wegman has found the comedian's ideal straight man: luminous eyes, a stunt master's supple physique, and the forlorn gravitas of Harold Lloyd or Buster Keaton. The hangdog melancholy of pictures like *Dog Walker* is as funny as Lloyd dangling above the street from a clock face. A trace of anxiety in the dogs' expression adds something comic and existential, humane and doleful to the visual gags. The images are unforgettable, but the script writer, as usual, tends to drop from sight.

The art side of Wegman's career (with and without dogs) returns to focus in the retrospective that has arrived at the Whitney after a two-year European-American tour. Wegman's show opened just before Calder's came down. It's a useful coincidence because the two artists are a lot alike. Each rode in behind the first wave of tough experimentalists—Parisian modernists and conceptualists—and won over both experts and audiences by softening the hard parts with humor. Wegman's work is modest, ingratiating, and genuinely funny. I can't remember another time I've seen ordinary people crowding around a video monitor, giggling and waiting eagerly for the next tape. If you remember what most artist videos were like in 1970, you could well wonder why anyone would laugh.

When Wegman was an art student looking around for ideas, the pioneering conceptualists had already ventured into body art, performance, photo-documentation, and so on. Minimalism and serialism were in the air, and no artist who wanted to be somebody could afford to ignore them. This period in Wegman's career is almost too little too late. You get the feeling that he set out to do what everyone else did but was saved by his deflating wit, which cut right through conceptualism's legalistic rationales. At the bottom was a wonderful simplicity. Wegman's black-and-white photographs of the seventies

work their way through basic permutations of the image: Man Ray licks milk from a puddle on a wood floor, seen twice, once with floorboards pointing the short way, once the long way. Or Wegman's studio floor is laid out with single objects that double themselves in the next frame. Why that's funny is anybody's guess, but it is.

Playing with body art, Vito Acconci once squeezed and folded his stomach

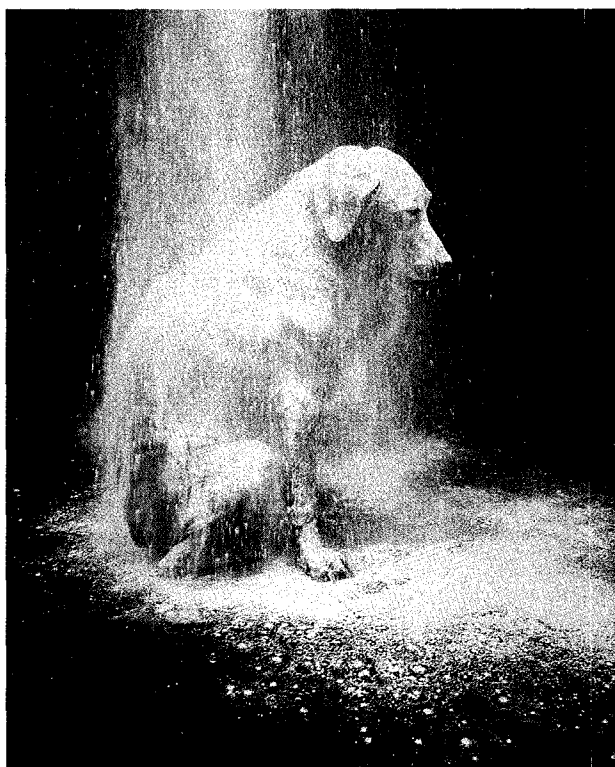
a rigorously precise eye. The titles usually provide the foil or thrust of the joke, like the tail of a shaggy-dog story. *Cloudy & Clear Liquid* is a line drawing of two water glasses, one of them lacking a back side. *Reduce/Increase* is a photograph of Wegman in a dress, with notations about parts of his anatomy that must change if he's to look more like a girl. In one of the videos, the tips of his elbows simulate size 36D knockers. The puns are almost purely visual, and they trade on postcard farce of the fish-as-big-as-Texas type as often as they do on minimalism.

Man Ray entered Wegman's life in 1970 and gradually insinuated himself into his master's photographs. A clever ploy, that, because the dog displaced the artist and became his double, his Doppelgänger. In the black-and-white pictures, Man Ray was a simple factotum, but he became a star when Wegman was invited to use the large-format Polaroid camera in 1979. Although people appear almost as often as dogs in this series, the memorable images are of Man Ray (until his death in 1982) and Fay Ray (after 1985) in disguise: as a frog, Lolita, Picasso's old guitarist in *Blue Period*, or a long-suffering mensch dusted with flour. Like Keaton and Lloyd, the dogs represent us in the camera's absurdly parallel worlds.

The undogged Polaroids give less of a convincing impression, mostly because the news value of a woman playing dress-up is on

the order of dog bites man. Man starts to bite dog when one of the Rays puts on an East Side matron's fur coat, a ball gown, or a country-mom apron. The small humiliations that Man Ray and Fay Ray put up with are clearly compensated for by love of master and canine curiosity. Compassion flows much more ferociously between man and weimaraner than between man and woman. There is, paradoxically, more humanity in the dogs.

Wegman is right in thinking the Polaroids are on the verge of overstaying their welcome. A good dog picture is timeless art, and this show has added some fine re-



ANIMAL RITES: Wegman's *Dusted*, 1982.

into "lips" in a kind of outrageous "body speech," an act flavored by utterly earnest megalomania. One of Wegman's videos does something similar—almost. With the camera pointing directly at it, the artist's naked midriff squeals and dithers like the Pillsbury Doughboy. This is Wegman's odd conversion: everything that was theoretically dense, shocking, and weird about art at the time reduced to a Bob and Ray joke.

Wegman is not so much Lenny Bruce as Beaver Cleaver with a sense of humor. The photographs and drawings from the seventies are touched with Boy Scout wit and homespun Americana, put in order by

cent ones. When not at peak, though, the Polaroids are on the level of portrait-studio pictures of someone else's toddler. Wegman had to do something else, but what? Trying to escape the "dog artist" tag, he picked up a brush in 1985.

At first these paintings were so clumsy they touched on the domain of the Sunday painter, though with Wegman you never quite know when ineptitude is deliberate. Lately, they've gotten better, suggesting that Wegman was actually headed somewhere. He's learned to relate the images to the ground, to open up the pictorial field, breathe some air into it, and make a painting that—if you know what you're looking at—looks just like a Wegman.

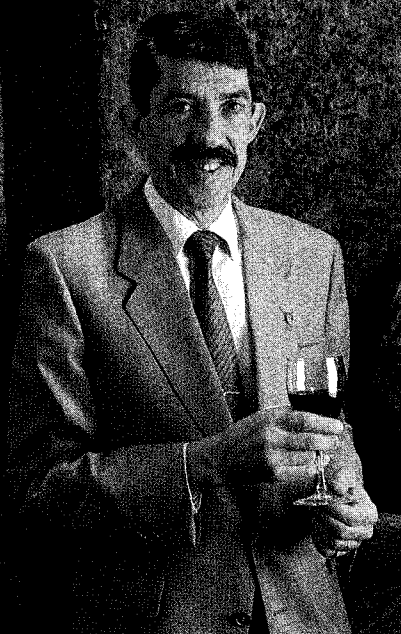
The paintings are a kind of kitsch soup, as though Campbell's had filled its bubbling bowls of broth not with spaghetti alphabets but with Greek temples, American Revolutionaries, dinosaurs, airplanes, New England Yankee towns, cowboys, Indians, soldiers, and forts. The clichés bob to the surface out of the collective unconscious of boyhood and float in a charmed, luminous space that relates equally to heroic-scale abstraction and Currier & Ives wallpaper. You're never quite sure whether the paintings are as bad as they seem to be, because they are also handsome and clever. Wegman, typically, has it both ways.

Wegman is what he is; a heavyweight he's not. The catalogue makes a mistake in trying to pile on significance and prod him into the mainstream. I don't buy the argument that his Polaroids profoundly influenced Cindy Sherman, David Salle, and so on. His achievement is subtler than that. A true humorist wields Occam's razor, cutting away the bombast, the egotism, and the false philosophizing. If nothing remains after he's through, that's illuminating. In Wegman's case, enough remained to revive the act of looking for its own sake, without the labels or the gold stars. The eye knows no hierarchies—it's without guile. Wegman could no more be Barnett Newman than Buster Keaton could be Laurence Olivier. But surely there's room for them all. (945 Madison Avenue, at 75th Street; through April 19.)

BRITISH SCULPTOR **Rachel Whiteread** drew enough attention at the "Metropolis" show in Berlin to warrant her first solo exhibition in New York. Whiteread does variants on the slab at Luhring Augustine: slumping rubber casts of the surface of mattresses and a gray marble morgue slab built for two, leaning against the wall. They're clever: They have the formal presence of minimalist tomb monuments and the psychological presence of objects that have borne our intimacies. They promise a little bit more than they deliver, but Whiteread has plenty of time to think twice. (130 Prince Street; through February 8.)

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PAEAN PALS: Colleagues and former students honor Jan DeGaetani.

Jan DeGaetani WAS A REMARKABLE SINGER who cared and made a difference. Until I heard her sing them, I never properly understood the disarming simplicity of a Stephen Foster ballad, the rugged serenity of a Charles Ives song, or the complex eloquence of an Elliott Carter score. Her interpretive powers were that potent and wide-ranging.

Of course, DeGaetani also performed music from many other lands, but she was first of all an American singer. There have actually been very few in the fullest sense of the term, and that, I think, helps explain her originality. Nourished by the language and music of her own country and own time—along with her musical intelligence, intuition, and individual vocal character—she drew inspiration from home, a strength that made the various kinds of American music she sang all the more immediate, relevant, and attractive. It also made us hear the classic European song literature afresh whenever DeGaetani magically reimagined its riches. No wonder she was so admired, even revered, by the music world—almost as a moral force.

Three programs are being presented by the Fritz Reiner Center for Contemporary Music at Columbia University's Miller Theater in tribute to the mezzo-soprano, who died of leukemia in 1989 at the age

of 56—much too soon for a musician with so many songs left to sing. To anyone who ever heard Jan DeGaetani, to those who made music with her, wrote pieces for her, learned from her, or just liked to be around her, these lovingly planned evenings will be compulsory. Nearly every seat was taken at the first one, and I expect there will also be full houses on February 15 and March 12.

Bittersweet reminders of how much DeGaetani is missed were bound to surface during that opening program, which consisted mostly of songs from the huge reservoir of music she sang in ways that were hers alone. But it was also salutary to hear how so many of the special qualities she cultivated for 30 years had been absorbed, understood, and re-created by the musicians onstage: colleagues who worked with her and younger singers who studied with her and now have flourishing careers of their own. Pamela Coburn sang Berlioz's *Les nuits d'été* cycle in an arrangement for chamber orchestra made by DeGaetani's husband, oboist Philip West—a refined performance of lyrical grace and delicacy. William Sharp etched five songs by Fauré with precision and elegance, and Renée Fleming's luscious voice bloomed luxuriously in six familiar Schubert lieder. Among the pianists was Gilbert Kalish,

DeGaetani's frequent partner over the years, and his luminous playing gave the singers both a challenge and support.

Critical quibbles and odious comparisons would perhaps be out of place on such an occasion, but I couldn't help feeling that the two sopranos, unlike their mentor, sounded a trifle generic, singing around the notes rather than from somewhere inside the music's emotional core. That's unfortunate, but the trait is a common one among even the most talented of today's young American singers—particularly those who, like Coburn and Fleming, dedicate most of their time to the international opera circuit. Carmen Pelton and Milagro Vargas are not as well known, and their basic endowments may be less glamorous, but they seemed more closely in touch with the DeGaetani spirit as they immersed their voices and interpretive energies in the painful, earthy drama of Shostakovich's *Songs From Jewish Folk Poetry*.

Vargas, in fact, was given the most difficult assignment of the evening: the world premiere of *Songs for Jan and Phil*. Shortly before DeGaetani died, nine composers with whom she and her husband had been closely associated each wrote a love song for mezzo-soprano and oboe or English horn, works that the singer had learned but did not live to perform. The five that were sung at this concert—by Arnold Black, Peter Maxwell Davies, Jacob Druckman, Sydney Hodkinson, and Stanley Walden—were more than touching expressions of love and respect. The music also showed how well the composers understood DeGaetani and her potential: the size, color, and distinctive timbre of her voice as well as its expressive range and risk-taking capabilities. Daunting as it must have been for Vargas to sing these songs, her commanding grasp of their content and West's sensitive playing of the parts written for him made their performance the evening's moving and meaningful high point.

A word of praise is due the many minds and hands that helped conceive this concert and the two to come. Audiences will also be grateful to have the archival program book, a valuable document that perceptively examines many of the attributes that made DeGaetani so special, gives a brief account of her career, and lists all her recordings and premiere performances. (Continued on page 85)

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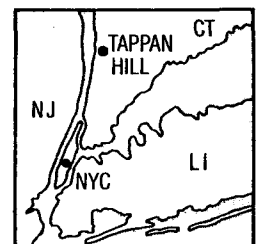
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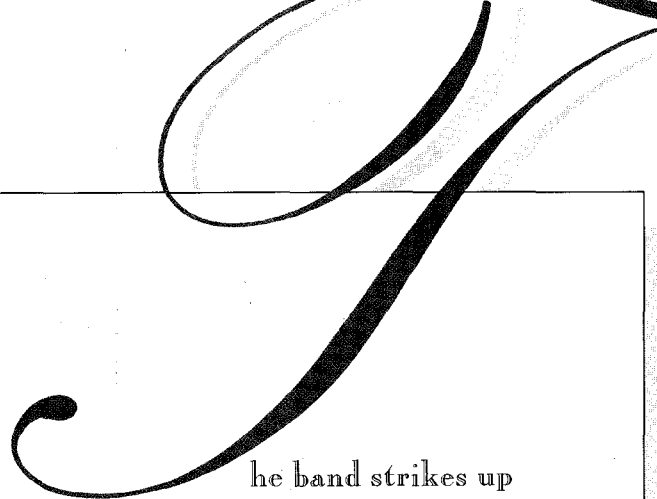
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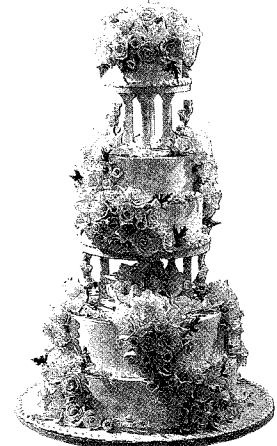
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Long before the party comes the planning. Bridal magazines and wedding books all stress the need to live by lists and time lines. It's advisable to order the gown and veil four to six months in advance. Around the same time, the location must be reserved and services secured. Florists, caterers, photographers, videographers all have to be called and interviewed. What kind of music—one piece or a full orchestra? Can the baker match the cake decoration to the roses in the bouquet? Will the rings be ready on time? Did someone remember to reserve the limousine?

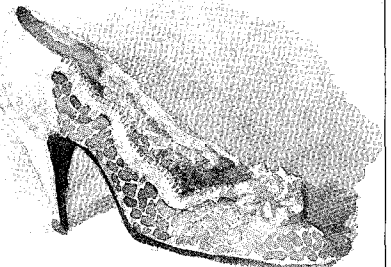
Professional wedding planners can help with many of the details, and hotels are accustomed to coordinating events for their clients. But short of doing the deed in a Las Vegas chapel (usually quite tempting about the third month into the planning), a wedding is rarely a turnkey operation. And, an older, and more sophisticated bride usually has definite ideas of what she wants, so the challenge becomes finding the right people and places. Here are some of the sources that can help.

DRESSING THE PART

It goes without saying that each bride is an individual, with her own personal style and taste. Nevertheless, the general rule still seems to be that, on the big day, every bride aspires to look and feel beautiful. As a result, a substantial part of the wedding expense may go into the bridal gown.

Jana Roy, executive manager of the bridal salon at Saks Fifth Avenue (611 Fifth Avenue, between 49th and 50th streets, 212-753-4000), says that more and more women are choosing chic but understated gowns. In place of embellishments, brides are asking for finer fabrics. Ivory, gold, and pink are new color choices for first brides—yet many second-timers still want white. Shorter dresses are selling well, even for traditional weddings, where a bride may add a long train and veil for dramatic effect.

Regardless of the length, one-of-a-kind dresses are desirable to many brides. Saks offers custom couture as well as a choice of



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ready-to-wear designers who create dresses exclusively for the store. Among these are sophisticated and elegant designs from Carolina Herrera, and sexy, showy numbers from Bob Mackie.

Bergdorf Goodman (754 Fifth Avenue, at 57th Street, 212-753-7300, ext. 8182) displays its wedding dresses on the sixth floor, next to the evening collections, so that an entire bridal party can be outfitted at once. The store carries bridesmaid dresses from Victor Costa and Priscilla of Boston. There are also exclusive bridal-gown collections from Vicky Tiel, Badgley Mischka, and George F. Couture, the latter distinguished by its Fortuny-like pleats.

The store's latest discovery is Miami designer Antonio, whose collection arrived in December. Since some brides like the idea of having a long gown for the ceremony and a short one for the reception, Antonio has designed several dresses with a detachable skirt or train.

Vera Wang Bridal House, Ltd. (991 Madison Avenue, at 77th Street, 212-628-3400) is owned by a former *Vogue* fashion editor who was dissatisfied with the choices she found when shopping for her own wedding. Deciding to do something about it, Wang opened a stylish shop in the Carlyle Hotel that carries sophisticated gowns made by Vicky Tiel, Michael Kors, and Mary McFadden, as well as original gowns from her own Vera Wang Bridal Collection. Dresses range in price from \$1,000 to \$25,000; they can also be made to order.

Amsale Custom Bridal Gowns (347 West 39th Street, Suite 11N, 800-765-0170) manufactures for Kleinfeld and Saks, among other shops. At the showroom, Amsale works with a bride to create a dress she's envisioned or to custom-tailor an existing design. Amsale uses silk fabrics exclusively, making dresses from shantung, organza, satin, and taffeta. The store has sample dresses to give prospective brides a sense of the different designs and fabrics that are



The Carlyle

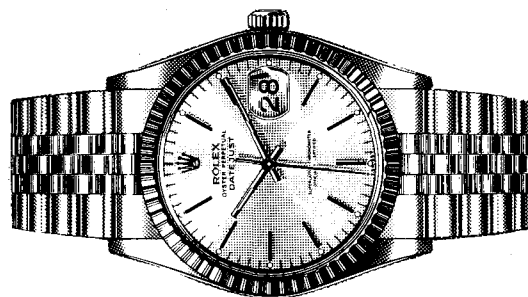
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available. It takes four to six months for Amsale to produce a dress.

Perhaps no gown-buying experience is complete without making a journey to Kleinfeld in Brooklyn (8202 Fifth Avenue, Brooklyn, 718-833-1100) and the Bridal Building (1385 Broadway, and 38th Street) where mothers, sisters, friends, and brides-to-be gather in search of beauty and a bargain. The gown and headpiece showrooms in the Bridal Building sell wholesale during the week. Some floors are open to the public Saturdays from 9 A.M. to 1 or 2 in the afternoon. There are buys on off-the-rack gowns, end-of-season models, and sample-size gowns.

At Bridal Connections (1385 Broadway, Suite 1005, 212-302-4690), Mark Schwartz carries 80 different styles of dresses, ranging

in price from \$600 to \$1,500. Each is made from scratch and takes up to three months to complete—although in a pinch, a simple dress can be created in as little as two weeks.

Dresses for the mothers of the bride and groom are the specialty at Eleanor Schain (6177 Strickland Avenue, Brooklyn, 718-444-4253). Recently relocated to a showroom in the Mill Basin section of Brooklyn, this family-run business offers the work of boutique designers such as Pamela Dennis, Richeline, and Criscione.

The littlest members of the bridal party can be outfitted at Pitti Bimi (266 Norwood Avenue, Deal, New Jersey, 908-531-3676). The store carries scaled-down versions of European designer lines such as Moschino, Versace, Cacharel, and Krizia. Pitti Bimi can create dresses for flower girls to match the

Ivory, gold, and pink are new gown colors for first brides; many second-timers still want white.

rest of the bridal party, and can outfit ring-bearers with European-made tuxedos and suits (from infants to age 14). They also create coordinating hair ornaments and bows for flower girls. The store is located one hour south of Manhattan and will ship anywhere.

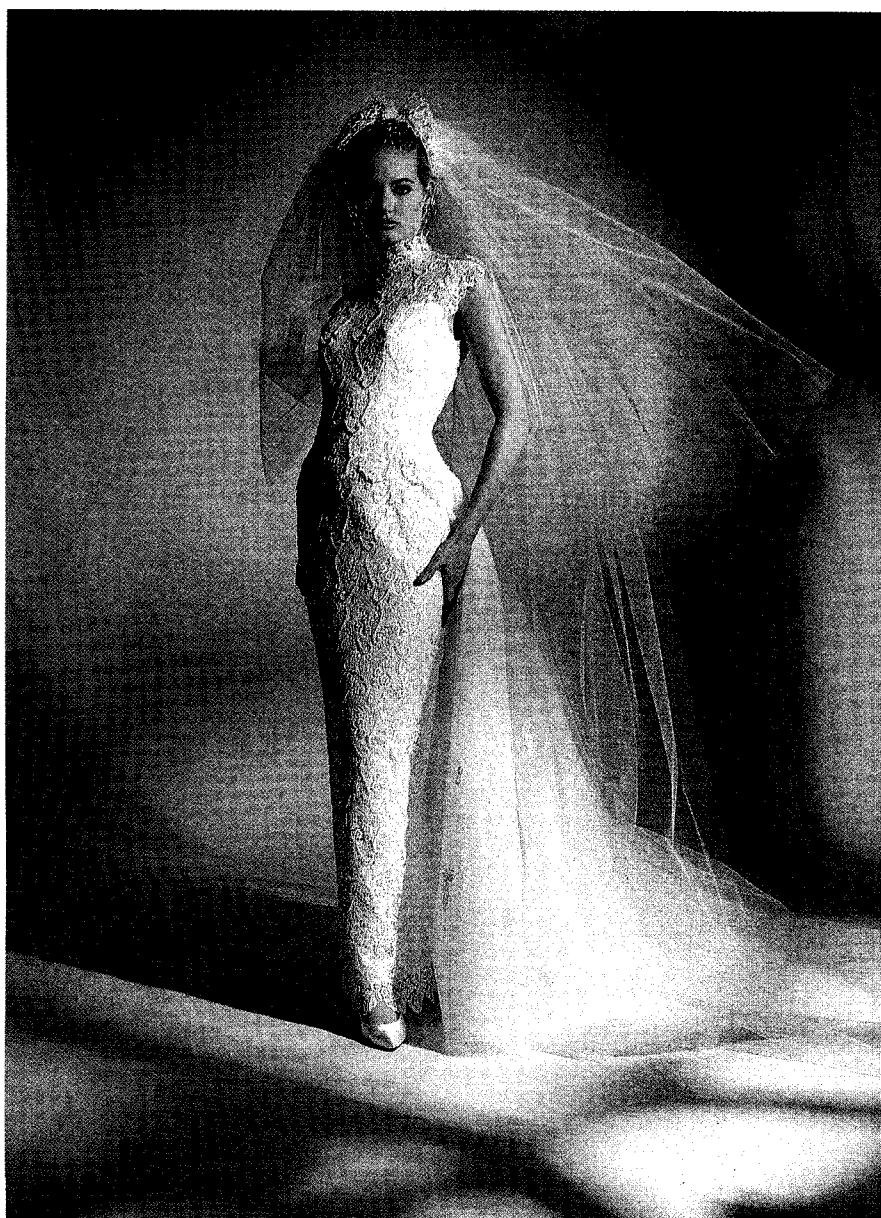
A number of stores along 38th Street between Fifth and Sixth avenues sell the lace and pearls, netting, and caps to help a bride create a customized headpiece. Most are open Monday through Saturday.

Pretty bridal shoes come from Peter Fox (105 Thompson Street, 212-431-7426). There are graceful, high-heeled slippers with white satin ribbons that wind around the ankles. The fan pump is another popular style, modeled after a courtly man's shoe. There's also a calf-high white lace-up boot on a two-and-a-half-inch heel. Most styles are available in sizes 6 to 10; some range from 4 to 12. Prices are \$205 to \$260, depending on fabric. Wherever a bride buys her shoes, she should make sure they're comfortable and break them in before the wedding.

Just Once (292 Fifth Avenue, between 30th and 31st streets, 212-465-0960) offers wedding-gown rentals. Designer-made gowns (by Scaasi, Carolina Herrera, and Demetrios, among others) and imports from France, Italy, and Great Britain make up the shop's collection of 80 wedding dresses in sizes 2P to 16. The rental cost ranges between \$250 and \$600, which includes dry cleaning. Alterations, done on the premises, are extra. Just Once also rents headpieces and veils for \$75. Store hours are Monday through Friday, 10:30 A.M. to 6:30 P.M., Saturday 11 to 3.

TUXEDO JUNCTION

Baldwin Formals (52 West 56th Street, 212-245-8190) dresses the groom. Store president Marshal Dutko explains the three categories of formalwear: The first is the suit-length tuxedo, available in different lapel-styles. Lately, Dutko notes, there's a resurgence of popularity for the shawl lapel and suits updated with a European fit and



A beaded guipure-lace sheath by Christos with a detachable tulle train (about \$2,000, at Kleinfeld).



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lower button stance. Tuxedos are looser (especially through the shoulder), and with fuller pleated trousers, he says. Among the designer tuxedos available at Baldwin are styles from Christian Dior, Pierre Cardin, and Henry Grethel.

The second category of wedding attire is for a formal evening affair: "Think Fred Astaire," says Dutko. The look is white tie, white shirt, white vest, all in cotton piqué, topped with a long coat over pleated trousers. And third, there's classic daytime attire, a cutaway—"think Fred Astaire again"—in true charcoal gray.

All this gray and black doesn't add much color to the male plumage, so accessories are more important than ever. Grooms are choosing vests instead of cummerbunds, and they can select from bold colors and animal-print patterns.

Located in the Flatiron district since 1898, Eisenberg & Eisenberg (85 Fifth Avenue, at 16th Street, 212-627-1290) carries current designer tuxedos by Perry Ellis, Ralph Lauren, Christian Dior, and Karl Lagerfeld, among others, as well as its own label. For grooms deciding whether to buy or rent, Eisenberg & Eisenberg offers rentals of brand-new tuxedos. If the groom later decides to buy, the cost of the rental (\$75 to \$115) is deducted from the purchase price (\$179 to \$399). The store also does alterations and has a complete range of accessories, including shirts, shoes, cummerbunds, and bow ties.

Barneys New York (Seventh Avenue at 17th Street, 212-929-9000) and Bergdorf Goodman Men (745 Fifth Avenue, between 57th and 58th streets, 212-753-7300) have extensive selections of men's formalwear for sale. The latter carries tails by Giorgio Armani and can outfit the groom with a top hat, gloves, and a silk scarf as well. Saks Fifth Avenue carries tuxedos from Hugo Boss, Giorgio Armani, Mani, and Perry Ellis. Bloomingdale's tuxedos (1000 Third Avenue, at 59th Street, 212-705-2981) are from Giorgio Armani, Mani, Ungaro, and Burberry; they range in price from \$600 to \$1,300.

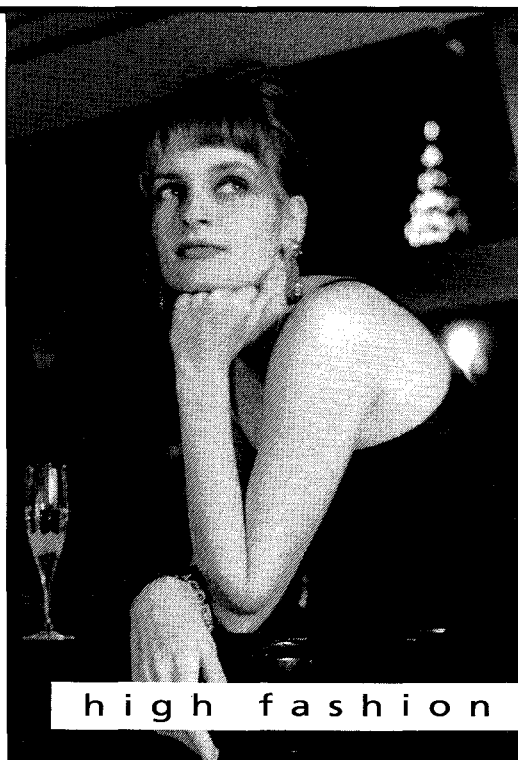
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One specialty store of note is Davide Cenci (801 Madison Avenue, between 67th and 68th streets, 212-628-5910), which carries three styles of tuxedo jacket: shawl collar, and peaked lapel in either a single- or double-breasted version. The prices range from \$1,300 to \$1,750, including alterations. Davide Cenci also features a wide selection of accessories and 20 different styles of formal white shirt.

BRIDAL REGISTRIES

"A bride's registry is a wish list," says Linda Lee of Macy's, where wishes are limited only by the bridal couple's imagination—and by the generosity of their guests. In addition to offering a broad assortment of traditional tabletop merchandise, Macy's Registry (151 West 34th Street, 212-560-3800 or 4343) includes a wide range of electronics and housewares, lingerie, and trousseau items. In the Herald Square store, the list extends to antiques such as majolica and hope chests.

This year, says Lee, traditional china, crystal, and silver are once again popular selections. She adds that since today's brides are generally older and have their own households already set up, pasta makers, espresso machines, VCRs, camcorders, and CD players are among the hoped-for gifts.

Registry purchases are updated daily on a computer, and gift wrapping is free. Couples who register at Macy's are eligible to win the "Couple of the Year" contest, a drawing for an impressive group of prizes, including sterling, dinnerware, and Waterford crystal.

A&S Bridal Registry (899 Avenue of the Americas, between 32nd and 33rd streets, 212-594-8500, ext. 4041) has wedding and gift-registry consultants in each of the chain's eight locations. The store encourages registry by appointment for both bride and groom. After they arrive, they're escorted through the store to select what strikes their fancy—from tableware to home electronics to furniture.

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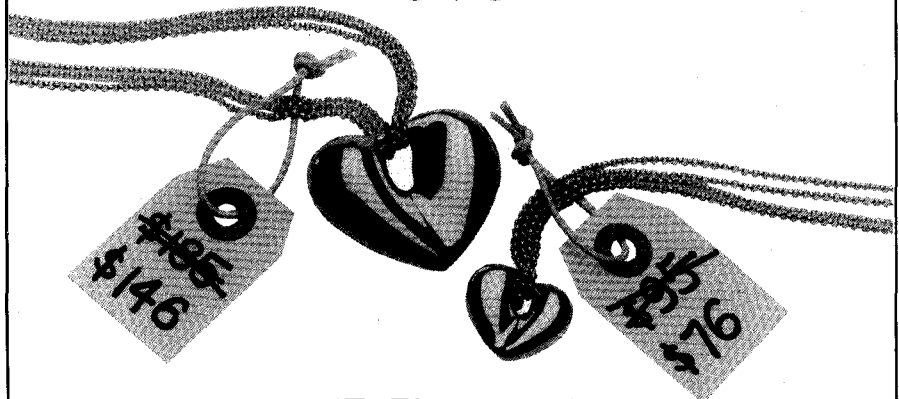
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series of bridal fairs starting on February 7 in its Bergen County store. Other locations and dates are: Short Hills on February 9, Garden City on February 16, and White Plains on February 23 (Manhattan is not scheduled). The admission price is \$10 per person, and the event begins with a champagne brunch followed by a panel discussion by wedding experts.

reservation for the bridal fair, phone the bridal registry at the store location where you wish to attend.

Brides with family and friends far outside the city may want to consider registering in Nordstrom's Gift Gallery (201-843-1122, in Paramus). The store has branches all the way from Anchorage, Alaska, to a just-opened Menlo Park, New Jersey, location.

At the fair, when the bride and groom make an appointment to register, they will receive a complimentary Polaroid camera and film pack. Bloomingdale's provides an album to hold the photographs they take as they browse through the store and select the gifts they'd like. Attendees may enter to win a contest where the grand prize is \$10,000, which may be used to make a payment on their first home. To make a

Fortunoff's Bridal Registry (681 Fifth Avenue, between 53rd and 54th streets, 212-758-6660) is computerized, so friends and family can select merchandise in the New Jersey and Long Island stores, as well as the Fifth Avenue location. There's china, crystal, flatware, and silver from all the well-known manufacturers. In addition, Fortunoff carries a wide selection of attendants' gifts (from \$50 to \$100), such as gold earrings and bracelets for bridesmaids, and engravable, silver-plated pewter mugs for ushers.

Tiffany's Bridal Registry (727 Fifth Avenue, at 57th Street, 212-605-4600) gleams with china, crystal, and silver selections. The store's branches (the newest one is in Palm Beach) are all on-line with the computerized registry in New York. From its "Diamonds by Appointment" service to its gift suggestions for wedding attendants, Tiffany helps couples tie the knot with a flourish.

"Brides come in and they're terrified—they can't find two things that match," says Carole Winston, bridal director at Michael C. Fina (580 Fifth Avenue, at 47th Street, 212-869-5050, ext. 200). "We calm them down, and by the time they leave, they're happy." Michael C. Fina carries fine china, crystal, silver, and engagement and wedding rings, most at a discount and available through the

Wedding, Plaza Style.



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And a good part of it is The Plaza's social acumen. We really make it wonderful. And easy. No matter what time of day, no matter how large or



small your guest list, The Plaza is the perfect choice. And there's no better way

to start a honeymoon than with a bridal suite at The Plaza, facing Fifth Avenue and Central Park. For reception dates & information call Richard Pizzuto at 212 546-5489.



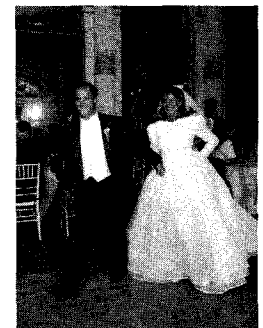
The Plaza
NEW YORK

Fifth Avenue and Central Park South, New York, New York 10019

Photo by Angelo Lomso



Wedding Photos by Fred Marcus



Wedding cakes can be edible art: Weinstock's sugar flowers are 'botanically correct.'

bridal registry.

For the couple who already have just about everything they need, the Metropolitan Museum of Art Bridal Registry (Fifth Avenue and 82nd Street, 212-879-5500, ext. 2909) offers a distinctive selection of reproductions from the collections—including decorative and useful objects in silver, porcelain, and glass, as well as books and limited-edition prints. Proceeds from all sales are used to support the museum.

A meaningful gift for the bridal couple is a reproduction of the museum's Dutch 17th-century silver marriage box, engraved with joined hands and allegorical figures (\$69.50 in silver plate, \$225 in sterling). The original was designed to be filled with ducats and presented to a lady by her suitor.

The Yellow Door (1308 Avenue M, Brooklyn, 718-998-7382), known for its eclectic jewelry collection, also offers a full spectrum of wedding gifts—from table linens to crystal to sterling silver to dinnerware. The store discounts name-brand lines. It also contains a full bed and bath shop.

SWEET ON YOU

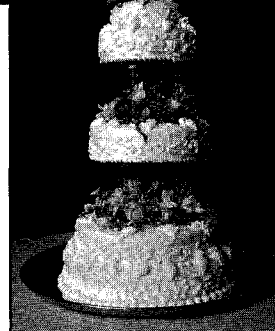
A towering cake is the finale to any memorable wedding feast, as well as a token of sweet success. Masterful bakers make wedding cakes that are edible art. Sylvia Weinstock Cakes Ltd. (273 Church Street, 212-925-6698) uses the finest ingredients and tailors each cake to the individual palate. "We make botanically correct sugar flowers," boasts Weinstock. A recent cake went out bedecked in purple orchids; another was covered with roses of every shade.

While Weinstock has made tiered cakes up to 12 feet tall, she works much smaller as well. What she describes as a "beautiful jewel of a wedding cake" that serves 10 to 15 people starts at \$300 (including delivery). Weinstock advises that the cake order be made as soon as the menu is set; the shop is already booked for some weddings a year hence.

Alternatives (or additions) to the traditional



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If you're looking forward to a special celebration that you want to cherish in memory forever, this is the place: the elegant Garden City Hotel. Whether it's a wedding, a bar mitzvah, a retirement, anniversary, or birthday party, the Garden City Hotel offers a setting that's

simply spectacular. Our professional catering staff is ready to help you with every detail, from the menu to the music to the comfort and convenience of out-of-town guests. And our prices are surprisingly affordable. For an appointment, call our catering office: (516) 747-3000.



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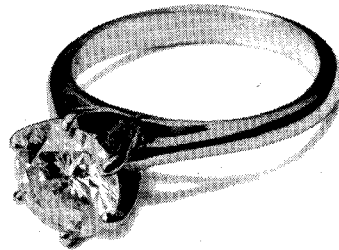
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For a wedding party in a jewel-like setting, talk to the people at The Peninsula. Our beautiful landmark building is in the Beaux Arts style. With elegant banquet rooms overlooking Fifth Avenue. There's also a rooftop garden, should the weather allow. For as few as 10 guests or as many as 120, we'll help you plan the party's every step. So you can relax, knowing the smallest detail will be perfect. For perfection is simply The Peninsula way. So please call 212-903-3929 and come see for yourself. Ours is truly a special setting for that very important day.

THE SETTING FOR THE WEDDING SHOULD BE JUST AS SPECIAL.



WEDDING CELEBRATIONS AT THE PENINSULA

In The Best Addressed Hotel in New York
700 Fifth Avenue at Fifty Fifth Street



The no-frills wedding costs \$55: \$30 for the license, \$25 for a civil ceremony.

white cake with white icing come from Patti Paige of Baked Ideas (by appointment, 212-925-9097), who fashions iced cookies in the shape of miniature wedding cakes. Guy Pascal of Les Délices (1231 Madison Avenue, at 89th Street, 212-289-5300) constructs a French wedding cake of hundreds of cream puffs.

GIVE ME A RING

The exchange of rings is a custom dating back long before computerized bridal registries and videotaped wedding albums. At Wedding Ring Originals (691 Lexington Avenue, at 57th Street, 212-751-3940), Mel Krumholtz says that his customers, many in their late 30s and 40s, are buying better wedding bands, viewing them as a piece of jewelry rather than "a conceptual band of gold." Current designs evoke very old looks—there's the Etruscan influence, shown in rings with raised surfaces and matte finishes. Ultra-contemporary designs call for angular, shiny, bold, heavy rings. Other styles combine three or four shades of yellow gold.

Some grooms are more concerned with the feel of the ring than its design. For them, Krumholtz recommends the "comfort fit": The inside edges of these rings are rounded, so the wearer won't find them irritating, a problem that often causes a ring to be relegated to a drawer.

These days, it is common for couples to exchange engagement gifts. Instead of an engagement ring, a woman might buy her fiancé a watch. According to Anthony D'Ambrosio, director of sales at Tourneau (500 Madison Avenue, at 52nd Street, 212-758-6660), "A watch is the perfect engagement gift for a man, because a personalized engraving will mark the momentous occasion." Among the brands Tourneau carries are Patek Philippe, Baume & Mercier, and Rolex.

For couples choosing diamond wedding bands, selecting a stone can be a meaningful experience. Sparkle Diamond Company (580



Fifth Avenue, at 47th Street, 212-398-3832) carries loose diamonds from a half-carat to ten carats, in white as well as colors, each accompanied by a certificate from the International Gemmological Association, which rates diamonds according to cut, color, and clarity. A couple might choose a small stone for the wedding ring, and then, for a

special anniversary, trade in the original stone for a larger one.

Before making a diamond purchase, it is advisable to have a stone evaluated by an independent appraiser who charges a flat fee. The International Gemmological Institute (580 Fifth Avenue, at 47th Street, 212-398-1700) offers independent appraisals.

SUNNY HONEYMOONS

When choosing a honeymoon destination, many couples seek privacy and a warm climate. Another preference is for a relaxing place where formal dress means putting on a shirt and shoes. Some newlyweds want a roster of activities, while others merely require a beach for midday sun and for drinks at sunset. Among the easy choices favored by New Yorkers are cruises and trips to the Caribbean islands.

A three-and-a-half-hour flight from New York, **Jamaica** welcomes honeymooners with reggae music, cuisine spiced with the flavors of the Caribbean, and couples-only resorts where one price includes everything. Newlyweds can look out over the island from the 7,400-foot-tall Blue Mountains, down to the turquoise waters made for snorkeling, scuba diving, and sailing. The land temperature is 78 to 85 degrees year round.

Negril, on the island's western tip, is renowned for its pearly-white sand and crystal-clear waters. The Poinciana Beach Hotel (800-468-6728) is a seven-acre, 144-room private resort located right on Negril's Seven-Mile Beach. A new wing was added to the hotel last year, with a honeymoon suite, penthouses, marble baths, Jacuzzis, and other luxury amenities. Every room has a view

Throw Your Bouquet From Here.

There's something truly magical about a wedding at the St. Moritz. As your special day unfolds among the clouds, you'll enjoy a breathtakingly romantic view of Central Park. And as you gaze out at the view, you'll savor the finest continental cuisine while a discreetly attentive staff serves your every need. To make your wedding a truly magical day, call our Director of Catering at (212) 755-5800, ext. 7243.

*St. Moritz
on the Park*

of the Caribbean. Villas with private maid service are also available. Daytime activities include tennis, water-skiing, sailing, and diving. At night, there's reggae and soca music, and moonlit walks on the beach. Special honeymoon packages are available.

The Jamaica Tourist Board (212-688-7650) can help with arrangements for couples who want to be married on the island. Beaches, gardens, and mansions are among the settings to choose from. Staff at the location can arrange for an official, the marriage certificate, and even witnesses.

Mexico offers honeymooners many choices along its 6,000 miles of shoreline. On the Pacific edge are the resort cities of Acapulco, Ixtapa/Zihuatanejo, and Puerto Vallarta. Closer to home are the Caribbean sun spots Cancún and Cozumel. Each of these coastal playgrounds beckons couples with sultry tropical weather, seafood, water sports, and the soft nightly serenades of guitar music. For information, call the Mexican Government Tourism Office at 212-755-7261.

Puerto Rico glows at night—literally. From the bright interior of a San Juan casino to the bioluminescent waters of Phosphorescent Bay, the island shimmers with life. During the day, two can explore white-sand beaches and a tropical forest. In Old San Juan, handicrafts and native art are found in the seven-square-block district that rises to a promontory over the sea. The Bacardi factory is a ferry ride across San Juan Bay from Old San Juan, and the tour is a spirited one.

Among the Puerto Rican destinations favored by honeymooners are the self-contained resorts Hyatt Regency Cerromar Beach and the Hyatt Dorado Beach (800-

233-1234), two neighbors that offer perfect beaches, good restaurants, gaming casinos, and romantic settings.

Because Puerto Rico is a commonwealth of the United States, there is no residency requirement for American couples who wish to get married here. A local marriage license and a recent blood test will do.

American Airlines, which has a San Juan hub, operates most flights from this area. It's a three-and-a-half-hour trip from New York. For more information, call the Puerto Rico Tourism Company at 212-599-6262.

CRUISES FOR TWO

A cruise can be several vacations rolled into one. There are opportunities to see more than one island, put one's hands on deck, savor generous portions of tasty food, and be gently lulled to sleep by the rocking of the ship. A couple can cruise to islands ringed with white-sand beaches and then pause to snorkel, sailboard, hike, even ride horseback.

Windjammer Barefoot Cruises (800-327-2600), headquartered in Miami, does its cruising in the Caribbean and boasts the world's largest fleet of tall ships, each with a colorful history. There are four different six-day packages available, as well as a two-week cruise. Ports of call include the West Indies (which offer beaches, casinos, duty-free shopping, dining, and water sports) and the British Virgin Islands. Tortola is the largest of the islands, and visitors tour the botanical gardens, forts, and Pusser's Rum Shop.

During its six-day sailings on *The Flying Cloud*, Windjammer makes it possible to have a sunset wedding ceremony at sea. For \$775 per person, including attendants and guests, the cost covers cabin, champagne, flowers,

The average cost of a wedding with honeymoon runs between \$15,000 and \$20,000.

wedding certificate, and photograph. The honeymoon suite—furnished with a water bed—is extra.

CITY CELEBRATIONS

For those who want to tie the knot closer to home, New York City offers a glittering variety of hotels and restaurants in which to stage a celebration.

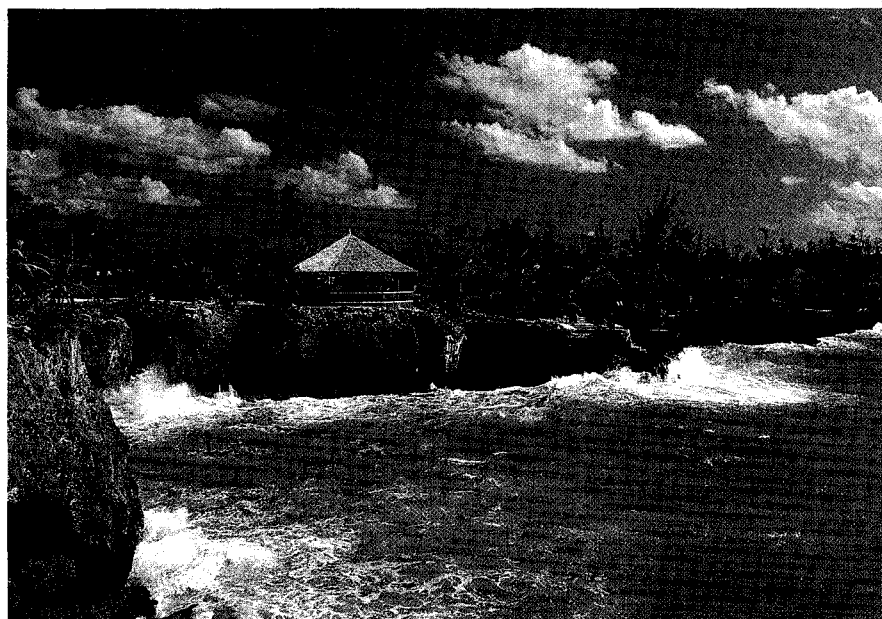
Choosing the location is critical to setting the date; it's not uncommon for bridal parties to book as far as a year in advance. Saturday night is still the most popular choice for a wedding, followed by Sunday afternoon. But scheduling for another day of the week may be more affordable.

The guide that follows lists hotels, restaurants, and caterers that specialize in wedding parties. Prices per person generally indicate the charge for food and drinks only. "Plus-plus" is a term party planners use to indicate that 8.25 percent must be added to the bottom line for sales tax, plus another 18 to 20 percent for the gratuity or service charge.

When a room's capacity is mentioned, the number reflects the maximum and includes space for a sit-down dinner as well as the dance floor. Hotels gladly accommodate smaller groups, and larger rooms can often be subdivided by movable walls. Kosher meals generally pose no problem: most hotels simply recommend a kosher caterer and then charge a fee for use of their space.

At many of the hotels, the bride and groom are entitled to a complimentary room (but it's not always the bridal suite). Special room rates are usually available for wedding guests.

Whether it's caviar and Cristal champagne in a penthouse suite, or a lunch hour taken in the county clerk's office, a wedding becomes one of life's most joyous memories. And the people who help with the details know that. "You have to be a bit of a romantic in this business," says Andrew Kovar, director of catering at the Water Club. "My favorite thing is when the couple come back a year or two later, to celebrate with their first child."



Negril, on Jamaica's western tip, offers seclusion to couples honeymooning in the Caribbean.

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DIRECTORY

HOTELS

BEEKMAN TOWER HOTEL

3 Mitchell Place
First Avenue at 49th Street
212-355-7300

The skyline views from the 26th-floor Top of the Tower create a romantic setting for a city wedding. The glass-enclosed and outdoor terraces, with different views of the city, can be used for cocktail receptions. There's also the Art Deco Beekman room, a flexible space decorated in shades of burgundy, gray, and rose. This Manhattan East Suite hotel offers a special one-night honeymoon package for \$159 that includes a cozy suite, a bottle of chilled champagne, and breakfast in bed.

Rooms: 170. **Hotel Room Rates:** \$185-\$415.
Facilities: Top of the Tower, the Ballroom (seats 50 to 130). **Contact:** Matthew O'Sullivan.

THE BOX TREE

250 East 49th Street
212-758-8320

"Wildly ornate" best describes this jewel-like restaurant-inn embedded in two joined brownstones in Turtle Bay. A sculpted grand staircase, large gaslit fireplaces, trompe-l'oeil tableaux, and an eccentric collection of antiques furnish the mise-en-scène for the intimate weddings held here. By combining its various spaces, the Box Tree can accommodate ceremonies and receptions of up to 120 people. **Rooms:** 13. **Hotel Room Rates:** \$230-\$300 (includes \$100 per night dining-room credit). **Facilities:** Music Room (20 to 36), Princess Ost Room (10 to 17 for private dining; 40 for wedding ceremony), King Boris Room (10 to 20), Proprietor's Dining Room and Salon (8 to 12); The Box Tree Kitchen duplex brasserie (55 to 95), The Box Tree Restaurant (50). **Contact:** Nina Fuenmayor.

THE CARLYLE

Madison Avenue at 76th Street
212-744-1600

The grand Carlyle features two private rooms, each of which can accommodate up to 140 guests for dinner and dancing. A custom-composed menu can be created from the hotel's extensive selections—for starters, there are four types of caviar (Beluga, Sevruga, Ossetra, and American) to choose from. In an update on Western Union, an in-room fax enables the newlyweds to receive greetings from distant well-wishers. **Rooms:** 183. **Hotel Room Rates:** \$250-\$1,200. **Facilities:** Foyer, Trianon Suite (seats 160), Versailles Suite (140), Vera Wang bridal shop; fitness center. **Contact:** Ruth Trager.

DORAL PARK AVENUE

70 Park Avenue at 38th Street
212-687-7050

A sweeping staircase leads from a circular lobby to the three Park Avenue Rooms, which may be used separately or together. All feature neoclassical décor, with modern Italian lighting fixtures and recessed columns framing the windows that overlook Park Avenue. Only one wedding at a time is held at the Saturnia Restaurant (capacity 80). Menus are custom-designed by chef Derrick Dikkers. A special European-style wedding-night package, featuring champagne and chocolate-covered strawberries, as well as a limousine ride to the airport (or a local destination) the next morning, is available for \$300. **Rooms:** 188. **Hotel Room Rates:** \$175-\$550. **Contact:** Tracy Kaufman.

THE DRAKE SWISSÔTEL

440 Park Avenue at 56th Street
212-421-0900

Couples may choose to hold a wedding in the Restaurant Lafayette (capacity 70) or in the

greenhouse setting of the Terrace Suite (capacity 300). Executive chef Werner Inauen will create custom Continental menus. Some of the newly renovated guest suites have parlors, fireplaces, and terraces that overlook Park Avenue. **Rooms:** 640. **Hotel Room Rates:** \$215-\$485. **Facilities:** Ten banquet spaces (seating for 12 to 300). **Contact:** Jeanne Hendrickson.

THE ESSEX HOUSE

160 Central Park South
212-247-0300

After a two-year, \$75-million renovation, the Essex House is back as a Nikko Hotel and is busy taking reservations for wedding parties. The lobby-level Grand Salon and adjoining Petit Salon can accommodate up to 600 revelers. The ballroom area is done in classic French décor, with white-and-gold walls, mirrors, and large chandeliers. Five smaller rooms upstairs (three of which have Central Park views) seat between 30 and 100 guests (with dance floor) and can be linked together. **Rooms:** 590. **Hotel Room Rates:** \$235-\$850. **Contact:** George Patten.

THE GARDEN CITY HOTEL

45 Seventh Street
Garden City, New York
516-747-3000

Sun streams through the roof and windows of the greenhouse terrace—which adjoins the 500-seat Grand Ballroom—making it a bright and festive area in which to celebrate. Menus can be custom-designed: One recent bride chose an all-seafood buffet, and the fare included iced clams on the half-shell, cold lobster, smoked salmon, and sushi. The hotel is 40 minutes from Manhattan on the LIRR, and stands across the street from the Garden City station. **Rooms:** 280. **Hotel Room Rates:** \$195-\$320. **Facilities:** 14 party rooms (capacity 10 to 400). **Contact:** Joseph Borbély.

HOLIDAY INN CROWNE PLAZA—MANHATTAN

1605 Broadway at 49th Street
212-977-4000

The hotel offers couples the choice of an intimate dinner party in a suite, a cocktail reception for up to 150 at Samplings, or a formal banquet for as many as 500 in the Broadway Ballroom. There's no charge for the wedding cake or the bridal suite, and couples who spend \$12,000 or more on their wedding receive a free six-day/five-night honeymoon stay at any Holiday Inn in the world. **Rooms:** 770. **Hotel Room Rates:** \$185-\$350. **Facilities:** Broadway Ballroom can be divided into four spaces (capacities 10 to 700), Samplings Bar, Broadway Grill, the Balcony Café (with an atrium ceiling). **Contact:** Dominick Varacalli.

To the **Father** of the Bride



You want her to have the best wedding a daughter ever had.

Even though the benefits of elopement have crossed your mind.



You want her to be proud of you as you walk down the aisle.

Even though the prospect of paying for it makes your knees wobble.



You want her friends to be glad they came from far-off places.

Even though you wonder why there have to be so many of them.



You want a wedding that cuts no corners whatsoever.

Even though your accountant keeps shaking his head.



You want a wedding with the elegance of a coronation.

Even though it's occurred to you to charge a modest admission.

To the *Mother* of the Bride



You want your daughter to be married in a truly spectacular setting.

Even though her father says the Elks Club will do fine.



You want her to have a wondrous reception that spares no expense.

Even though her father thinks you have him confused with Rockefeller.



You want her wedding to be an occasion for exquisite gowns and cutaways.

Even though her father is sure that cutaways exist only in the movies.



You want your friends to remember her wedding for the rest of their lives.

Even though her father claims they can't remember their own names.



You want her wedding to make her father the proudest man on earth.

Even though his eyes will fill with tears when he admits it.

To the **Bride**



You want a luxurious wedding in a world-famous place.

Even though your friends will turn an envying shade of green.



You want a romantic setting that will sweep your groom right off his feet.

Even though he would have married you on the Staten Island Ferry.



You want a magical ceremony that literally puts you on top of the world.

Even though some of your relatives are mildly acrophobic.



You want a beautiful wedding dress of your own design.

Even though your mother claims to have been a couturier.



You want the last word in receptions with a continental menu.

Even though your father thinks Arugula and Endive were a dance team in the '30s.

To the Groom



Just be there.



Surprisingly enough, you can have it both ways high in the clouds at Windows on the World, where the wedding of your dreams can come true for as little as \$100 per person including open-bar cocktail hour, four-course dinner, wines, wedding cake, champagne toast and cordials for from 10 to 530 guests.

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HAVE EARNED
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N.Y., N.Y. 10019



The Astor Room of the Hotel Inter-Continental New York can accommodate up to 220 guests.

HOTEL INTER-CONTINENTAL NEW YORK
111 East 48th Street
212-755-5900

In addition to serving formal and buffet dinners, the Inter-Continental can arrange "The Wedding Brunch," which offers celebrants an elegant way to start the big day. The menu includes smoked salmon and sturgeon with American caviar, free-range chicken with wild mushrooms, seafood jambalaya, croissants, brioche, muffins, danish, fresh fruit salad—and wedding cake, of course. The in-house florist can make up centerpieces and a bridal bouquet. **Rooms:** 692. **Hotel Room Rates:** \$225–\$900. **Facilities:** Two ballrooms and fourteen smaller rooms (capacities 6 to 160) can be used separately or together. **Contact:** Robert DeMaria, 212-906-3124.

HOTEL MACKLOWE
145 West 44th Street
212-768-4400

For every bride who's imagined taking center stage on her wedding day, the Hotel Macklowe can make that dream a reality in its Hudson Theatre, which is equipped with lights, curtain, and theatrical dressing rooms. The theatre's inner lobby features original Tiffany-glass dome ceilings and a fireplace, and the auditorium can be reconfigured to seat up to 250 for dinner and dancing, and as many as 600 for a cocktail buffet. **Rooms:** 638. **Hotel Room Rates:** \$210–\$4,500. **Facilities:** Presidential Suite (capacity 12 to 50), two second-floor banquet rooms (150 to 250) can be divided for smaller parties. **Contact:** Michelle Rago, 212-789-7560.

THE MARK
25 East 77th Street
212-744-4300

For the utmost in privacy, the Townhouse floor—which can accommodate groups ranging in size from 10 to 300—offers a separate greeting foyer with a staircase ideal for the train of a wedding gown to wind around. A complimentary bridal suite, personalized menu folders, and sommelier service at larger affairs are among the

amenities provided to wedding parties. Meals are served on Villeroy & Boch bone china with engraved silverware on damask linens in a neoclassical Italian setting. **Rooms:** 180. **Hotel Room Rates:** \$265–\$2,000. **Contact:** Hugh Weir.

LE PARKER MERIDIEN
118 West 57th Street
212-245-5000

The hotel offers the choice of celebrating in either of two glass-enclosed penthouse suites on the 42nd floor. When joined together, the penthouses can seat up to 150, with room for dancing. With its crystal chandelier and wallcoverings and carpets in mauve and rust tones, Le Vendôme ballroom creates an elegant setting. There are also four smaller rooms. Two chefs ensure that the nouvelle or traditional French menu is as tasty as the fare in the hotel's lauded Maurice restaurant. Other menus are available as well. **Rooms:** 700. **Hotel Room Rates:** \$200–\$1,500. **Facilities:** Seven party rooms, some overlooking the lobby atrium, including the newly redone salons Concorde (200) and Rivoli (35 to 50). **Contact:** Debra Morris, 212-708-7450.

THE PENINSULA NEW YORK
700 Fifth Avenue at 55th Street
212-247-2200

Thanks to a tent and heating facilities, the rooftop terrace provides panoramic views of Manhattan any time of year, for up to 120 guests. Inside the Art Nouveau-decorated hotel, weddings range from casual lunches—\$90 to \$150 per person—to formal dinner-dances that cost from \$125 to \$200. Chef Adam Odegard of the hotel's Restaurant Adrienne supervises the menu. **Rooms:** 250. **Hotel Room Rates:** \$275–\$850. **Facilities:** Outdoor Rooftop Terrace, 23rd-floor Pen-Top Bar; La Grande Salle (with seating for 120); six banquet rooms (10 to 120); Restaurant Adrienne; Le Bistro d'Adrienne; the Gotham Lounge. **Contact:** Gary Bailey, 212-903-3929.

THE PIERRE
2 East 61st Street
212-838-8000

Seven distinctive rooms offer glamorous wedding settings. Each has its own kitchen, lounge, and private entrance. The ornate Grand Ballroom seats parties of 200 to 750 guests under its eight crystal chandeliers. The Cotillion Room's floor-to-ceiling windows overlook Fifth Avenue and the park; affairs for 90 to 250 are held here, with the adjoining Regency Room used during cocktails. Couples are offered a selection of fine linens, china, and glassware. **Rooms:** 206. **Hotel Room Rates:** \$265–\$900. **Facilities:** Seven party rooms (capacities 30 to 750). **Contact:** Herbert Rose, 212-940-8111.

THE PLAZA

**768 Fifth Avenue at Central Park South
212-759-3000**

Whether for an engagement party, rehearsal dinner, wedding brunch, or formal affair in any of its eleven party rooms, the Plaza Hotel, facing Fifth Avenue and Central Park, makes fairy-tale weddings a reality. The Plaza's catering staff can help plan affairs for 10 to 500 guests. The opulent bridal suite—with its mountains of white lace, silk Scalomandre bedspread, and gold-fixture bath—could get any marriage off to a good start. **Rooms:** 807. **Hotel Room Rates:** \$235–\$1,650. **Facilities:** Eleven private party rooms (capacity 10 to 500), Edwardian Room, Palm Court, Oak Bar, Oyster Bar, Trader Vic's; florist, salon, jewelers, men's clothier. **Contact:** Richard Pizzuto, 212-546-5489.



The Palm Court may be used as an extension to the Terrace Room for weddings of 300 to 700.

RADISSON EMPIRE HOTEL

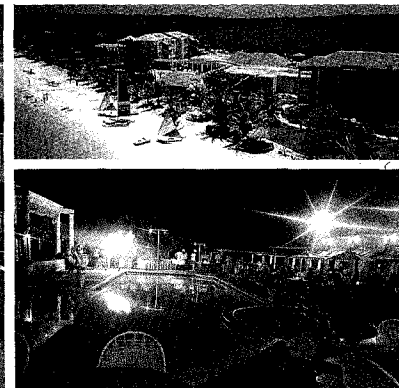
**44 West 63rd Street
212-265-7400**

Just across from Lincoln Center, the Radisson Empire adds a note of culture to any catered affair. Trompe-l'oeil murals cover the walls, and all party rooms have floor-to-ceiling windows. The ballroom can seat 110 for a dinner-dance. The adjoining Degas Room is decorated with reproductions of the artist's work, and can hold 60 for dinner. Smaller functions can be held in the Jazz Room (capacity 30) and the Maestro Room (capacity 12). **Rooms:** 375. **Hotel Room Rates:** \$125–\$550. **Contact:** Elizabeth Hoover, 212-373-4401.

RIHGA ROYAL HOTEL

**151 West 54th Street
212-307-5000**

The Royale Room on the 54th floor of this tallest hotel in Manhattan accommodates up to 100 for a sit-down dinner and 150 for a reception. Smaller banquet spaces are often used as ceremony and reception areas in conjunction with the top-floor space (capacity 60 to 500). The staff of the Halcyon



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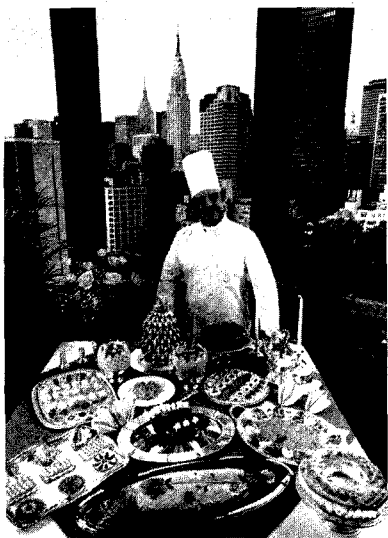
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MANHATTAN EAST SUITE HOTELS

Restaurant prepares custom banquets of American cuisine (\$100 to \$150 per person). **Rooms:** 500 suites. **Hotel Room Rates:** \$260–\$700. **Contact:** Natalie Tennenbaum, 212-468-8710.

ST. MORITZ ON THE PARK 50 Central Park South 212-755-5800

With its cocktail area and a wraparound terrace overlooking Central Park, the 31st-story Sky Garden is a splendid setting for a wedding dinner-dance of up to 100 guests. The Terrace Penthouse on the floor above has a similar layout, an English country-style ambience, and room for 80. For larger affairs, the Quadrille Ballroom in the lower lobby accommodates 250 guests, and can be used together with the terrace floors. Custom menus, drawing on a variety of Continental and regional cuisines, are prepared under the scrutiny of executive chef Rupert Leitner of the Café de la Paix. **Rooms:** 675. **Hotel Room Rates:** \$125–\$700. **Facilities:** Rumpelmeyer's, Outdoor Cafe, World Bar. **Contact:** Brian Farrar.

THE ST. REGIS 2 East 55th Street at Fifth Avenue 212-753-4500

A New York City landmark, the St. Regis reopened its doors in September after a three-year, \$100-million restoration. Lush and opulent, the hotel serves its guests on Limoges china with specially designed silver flatware from Tiffany & Co. Parties at the elegantly refurbished St. Regis Roof, the only rooftop hotel ballroom in the city, can accommodate up to 500 people. The original

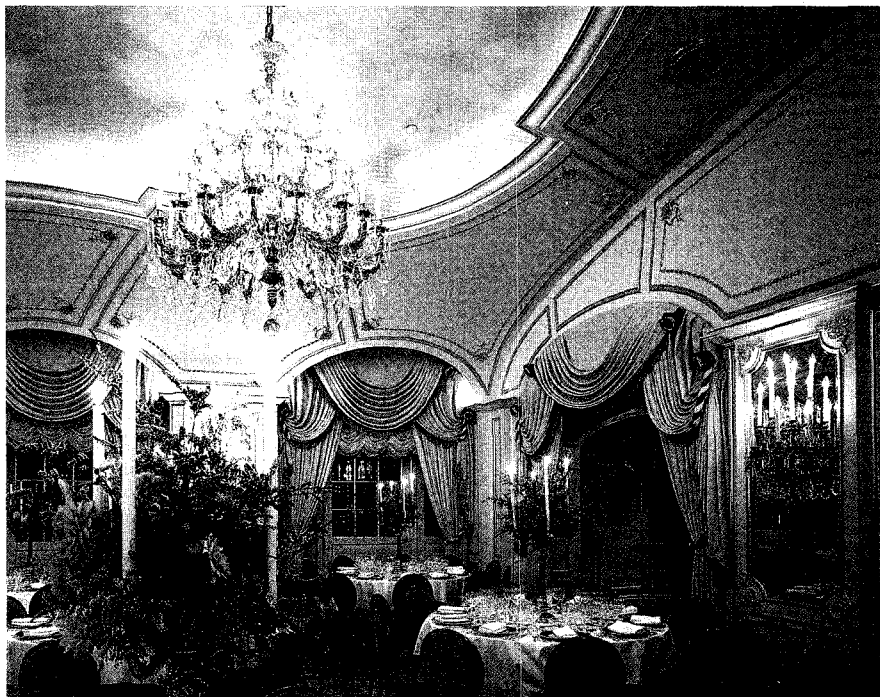
antique Waterford crystal chandeliers hang in the Versailles Room. Five other party rooms can accommodate groups as small as 30 people. The well-known florist Renny is located in the building. **Rooms:** 350. **Hotel Room Rates:** \$350–\$3,000. **Contact:** Arthur Backal.

SHELburne MURRAY HILL HOTEL 303 Lexington Avenue at 37th Street 212-689-5200

In spring and summer, couples who marry at the Shelburne can choose to have the ceremony outdoors on the 16th-floor landscaped Roof Garden (dusk is most dramatic) and then move to the Ballroom (capacity 150) to dine and dance under the 10-foot-wide crystal chandelier that softly lights the room. The hotel contains a parking garage, and valet parking is available. **Rooms:** 257. **Hotel Room Rates:** \$180–\$375. **Contact:** Lauren Tregor.

SHERATON PARK AVENUE 45 Park Avenue at 37th Street 212-685-7676

This small, old-world style hotel has a warm atmosphere that extends to the décor of its party rooms. A smaller room, used for cocktails, connects to a larger, wood-paneled ballroom with chintz curtains, crystal chandeliers, and lush carpeting (capacity 50 to 85 for a sit-down dinner with dancing). The catering staff can assist with details such as hiring a photographer, florist, and musicians. A complimentary bridal suite is included in wedding packages. **Rooms:** 150. **Hotel Room Rates:** \$195–\$600. **Contact:** Janet Goodman.



Top of the town: The newly restored St. Regis Roof is the only rooftop hotel ballroom in the city.

SOUTHGATE TOWER HOTEL**371 Seventh Avenue at 31st Street
212-563-1800**

The Art Deco-style ballroom (capacity 50 to 250) of this Manhattan East Suite hotel has floor-to-ceiling French windows and Austrian crystal chandeliers. The wedding principals are invited to a tasting from custom-designed menus featuring fresh seafood and game, and hors d'oeuvre such as grilled marinated duck with plum sauce. **Rooms:** 523. **Hotel Room Rates:** \$170-\$190. **Contact:** Donna Stabile.

THE STANHOPE**995 Fifth Avenue at 81st Street
212-288-5800**

The extraordinary glass-enclosed Penthouse Suite offers sweeping views of the city from its eight-foot-wide wraparound terrace. On a clear day, one can see as far as the George Washington Bridge, over to the Dakota, down to the Plaza, or simply across the street to the Metropolitan Museum of Art. The suite (which can hold 55 to 130 guests) has an oversize living room, dining room, foyer, bedroom, and two guest baths. Chef Bruno Mella specializes in creating light, grilled fare flavored with fresh herbs and olive oil. **Rooms:** 53 rooms and 88 suites. **Hotel Room Rates:** \$275-\$2,500. **Facilities:** 6 party rooms (capacity 10 to 175). **Contact:** Jeanne Griffiths.

U.N. PLAZA PARK HYATT**44th Street between
First and Second avenues
212-355-3400**

Couples can choose to have a ceremony at the nondenominational U.N. Chapel across the street or in one of the reception rooms here. Virtually all windows, the 29th-floor Javier Pérez de Cuéllar Suite offers glittering night vistas. Japanese, Chinese, Middle Eastern, vegetarian, American, and Continental cuisines are among the banquet-menu choices. The hotel's "Elegant Wedding" package for 30 or more people includes everything from chapel rental to wedding cake, for \$100 per person, plus tax and gratuities. **Rooms:** 428. **Hotel Room Rates:** \$240-\$660. **Facilities:** New ballroom (80 to 130 guests); the Pérez de Cuéllar Suite (30 to 75); the 28th-floor Trygve Lie Room (80 to 110). **Contact:** June Martinez.

THE NEW YORK VISTA HOTEL**3 World Trade Center
212-938-9100**

One of the largest hotel party rooms in the city, the Nieuw Amsterdam Ballroom can accommodate up to a thousand guests for dinner and dancing. Alternately, it can be subdivided for an event one-third the size. Couples are treated to a complimentary night in a bridal suite (stocked with champagne and chocolates), breakfast in bed, and limousine service to the airport.

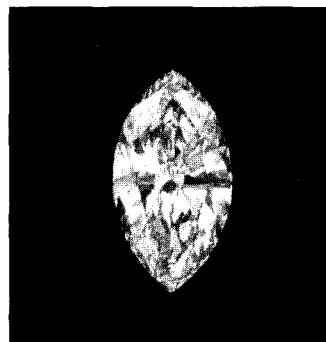


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Rooms: 821. **Hotel Room Rates:** \$215-\$450.
Facilities: 13 party rooms (capacity to 250),
special banquet kitchen. **Contact:** Christine
M. Pottinger.

THE WALDORF-ASTORIA 301 Park Avenue at 50th Street 212-355-3000

The Waldorf-Astoria has been the site of
gracious, traditional weddings for a half-
century. The hotel contains 25 party rooms
and private dining rooms, including the four-
story-high Grand Ballroom and the Art Deco
Starlight Roof. Parties as small as ten can
enjoy a wedding breakfast, brunch buffet, or
cocktail reception with lunch or a dinner-
dance here. And when the party's over,
the bride and groom may repair to their
complimentary bridal suite; a champagne
breakfast in bed is included. **Rooms:** 1,410.
Hotel Room Rates: \$195-\$1,800. **Facilities:**
25 party rooms, including the Grand
Ballroom (10 to 1,700). **Contact:** James
Blauvelt, 212-872-4700.

THE WARWICK HOTEL 65 West 54th Street 212-247-2700

The Warwick's banquet facilities
will reopen this spring after an extensive
renovation. The Oxford, Surrey, and Kent
suites are separated by movable walls, to
accommodate wedding parties from 50 to
250 people for a sit-down dinner-dance.
Three additional smaller rooms are suitable
for parties of about 50 people. The chef
creates customized, Continental menus,
and the hotel assists with everything from
limousines to flowers to videotaping.
A complimentary bridal suite includes a
champagne breakfast in bed the following
day. **Rooms:** 500. **Hotel Room Rates:** \$160-
\$425. **Contact:** Gladys Mouton di Stefano.

THE WESTBURY HOTEL 15 East 69th Street 212-535-2000

Large enough to accommodate up to 200
guests for dinner and dancing, yet small
enough to provide truly personal service, the
Westbury conducts just one wedding at a
time. The main banquet area has recently
been renovated for greater flexibility. Rooms
are decorated in gold, white, and beige—in
Louis XV style. Chef Josef Roettig, from
Austria, creates just about any type of
wedding cake—baked that morning and
served fresh. A specialty is chocolate sponge
cake with chocolate-truffle filling, covered
with whipped cream. **Rooms:** 231. **Hotel Room
Rates:** \$240-\$2,000. **Facilities:** Five party
rooms (capacity 10 to 300), eight specialty
suites (up to 20), and two Presidential suites
(10 to 40). **Contact:** Nicholas J.M. Type,
212-439-4819.

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ABIGAIL KIRSCH AT TAPPAN HILL 81 Highland Avenue Tarrytown, New York 914-631-3030

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Kirsch provides a country-wedding setting
in a mansion on a hilltop overlooking the
Hudson River. Inside, a curving staircase and
marble rotunda enable a bride to make a
dazzling entrance. Outside, the flagstone
ceremony area holds 300 and is lovely at
sunset. All mansion rooms have sweeping
river views. Lauded for the quality and
originality of her food, Kirsch offers wedding
parties a range of tastes. **Cost:** From \$80
per person.



The rotunda of the mansion at Abigail Kirsch
at Tappan Hill has a dramatic curving stairway.

BRIDGEWATERS 11 Fulton Street at South Street Seaport 212-608-8823

Set atop the historic Fulton Market building,
Bridgewaters has wraparound windows that
overlook the Brooklyn Bridge and the New
York waterfront. Bridgewaters accommodates
125 to 350 guests; the separate Museum
Club, bedecked with antique miniature
sailing ships, holds more-intimate affairs for
60 to 150 people. Five on-staff wedding
planners help brides choose their menu,
florist, and band. Bridgewaters has created a
videotape to help prospective couples plan
their own wedding. **Cost:** \$100 to \$150 per
person, plus tax and gratuities (lower through
March). **Contact:** Adam Weiss.

CITÉ 120 West 51st Street 212-956-7100

Modeled after a Parisian steakhouse, Cité is
located near Rockefeller Center. Wedding
parties from 25 to 300 people can celebrate
in the festive atmosphere of this grand café
decorated with marble archways and Art
Deco grillwork. The menu features authentic
dishes such as cassoulet, roast chicken, and,
of course, *steak-frites*. **Contact:** Sally
Monahan, 212-838-2061.

DISH OF SALT

**133 West 47th Street
212-921-4242**

Colorful banners fly from the grand 26-foot ceiling of this multilevel space that offers the wedding party the opportunity to enjoy a cocktail reception, the ceremony, and then dinner with dancing in different areas of the spacious restaurant. The house specializes in hearty Cantonese cuisine. Packages include food and wine, an open bar, gratuity, flowers, and even a piano player during cocktail hour. Other music can be arranged, and a sound system is available. **Facilities:** Three banquet rooms accommodate 30 to 500 guests. **Cost:** Prepared-menu packages \$75 to \$100 per person. **Contact:** Mary Ann Lum.

5 & 10 NO EXAGGERATION

**77 Greene Street
212-925-7414**

The unique combination of bar, restaurant, and antiques gallery has made 5 & 10 No Exaggeration a popular choice for rehearsal dinners. Weddings of up to 65 guests are also held here. The owner has an antique-dealer's license, and the ever-changing décor is drawn from his wares—from vintage clothing and hats to antique posters and collectibles. If a wedding guest has put off buying a present for the bride and groom until the very last minute, he can present something right off the wall. **Contact:** Robert Mergler.

THE FOUNTAINHEAD

**55 Quaker Ridge Road
New Rochelle, New York
914-235-4400**

The two party rooms here, for groups ranging in size from 50 to 600, have been newly decorated in soft shades of peach. Each event is accorded a separate cocktail area with a large dance floor. There's a non-denominational chapel and an outdoor gazebo set against ivy-covered walls used for picture-taking. Chef Rick Brobmann specializes in French and Italian cuisine; other menus are available as well. The garde-manger decorates with food, sculpting ice and fruit into hearts or swans or other objects of meaning to the couple. **Facilities:** Two party spaces with large dance floors and separate cocktail areas (capacity 50 to 600). **Contact:** Charles Koebler.

THE INN AT LONGSHORE

**260 South Compo Road
Westport, Connecticut
203-226-3316**

This Victorian mansion features hardwood floors, Persian rugs, and a ballroom with floor-to-ceiling windows facing Long Island Sound. Most wedding ceremonies take place on the back lawn. Suggested all-inclusive menu packages range from \$70 to \$100 per

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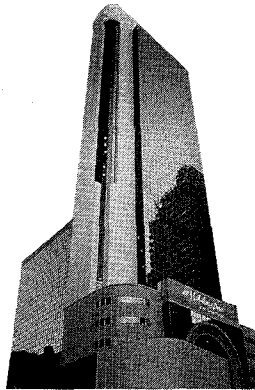
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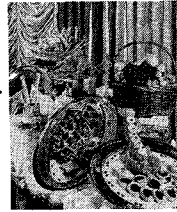
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person. **Facilities:** Ballroom (capacity 125 to 280 for a dinner-dance); balcony area for receptions. **Contact:** Maryann Murphy.

THE MANHATTAN OCEAN CLUB
57 West 58th Street
212-371-7777

From 30 to 200 wedding guests can dine on classic seafood dishes, such as lobster, swordfish, and crab cakes. The desserts here have been singled out for high praise as well. The upper and lower levels of the restaurant are accessible by a broad open staircase that would not be out of place linking the decks of a cruise ship. Small groups are served in a private dining room (capacity 30). **Contact:** Sally Monahan, 212-838-2061.

LE PACTOLE
2 World Financial Center
225 Liberty Street
212-945-9444

After posing for photographs on the grand stairway in the World Financial Center's palm-tree-filled Winter Garden, the bridal party can proceed upstairs to one of the private rooms (capacity 40 to 200) in Le Pactole. This spacious restaurant features 20-foot ceilings and enormous windows that provide sweeping views of the Hudson River, Ellis Island, and the North Cove Marina. The custom-designed menus draw from the chef's Continental repertoire. **Contact:** Romeo DeGobbi.

PARK AVENUE CAFE
100 East 63rd Street
212-644-1900

Opened this month, the Park Avenue Cafe can accommodate wedding parties from 30 to 150 people. Chef David Burke prepares sophisticated American cuisine, served in a country setting. **Contact:** Sally Monahan, 212-838-2061.

THE POST HOUSE
28 East 63rd Street
212-935-2888

Intimate weddings can be held at this East Side steak and chop house, up to 40 people seated in a raised dining area. Custom-designed menus are created for each wedding, and may feature signature dishes such as sirloin steak, prime rib, and lemon-pepper chicken. The Post House's wine list emphasizes new California wineries. **Contact:** Sally Monahan, 212-838-2061.

PRIX FIXE
18 West 18th Street
212-675-6777

This vast space is dominated by two impressive crystal chandeliers that give the restaurant a vintage-ballroom feel. Custom wedding menus, prepared by chef Terrance Brennan, feature sophisticated American

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cuisine with French accents. Wedding cakes are prepared by Prix Fixe's pastry chef. Wedding parties of 85 to 225 can be accommodated, and the options range from brunches to cocktail receptions to sit-down dinner-dances (from \$50 to \$150 per person). The banquet staff can recommend florists and photographers. Prix Fixe also has a catering service. **Contact:** Bobbie Lloyd.

ROSELAND BALLROOM
239 West 52nd Street
212-247-0200

This legendary New York dance hall is perfect for couples with very large families and a long list of friends who love to dance. Renovated to resemble an Art Deco nightclub (complete with quarter-acre dance floor, high-tech sound system, elevated stage, and sophisticated lighting), Roseland can hold 400 to 900 guests for an evening of dinner and dancing. Configured for a cocktail buffet, as many as 2,500 may attend. A special-events planner can help with food, decorations, music, and other rentals.

Facilities: Sit-down weddings with dancing and buffet affairs for as many as 2,500.

Contact: Hilary Feshbach.

THE SEA GRILL
Rockefeller Plaza
19 West 49th Street
212-246-9201

During the winter, skaters in Rockefeller Center provide entertainment for those dining at this spacious restaurant that specializes in seafood. It is possible to rent the rink for a few hours in the evening, so if the bride and groom are skating enthusiasts, they can tie

the knot on the ice. In warmer months, there is an outdoor garden suitable for cocktail receptions. The Sea Grill can seat 50 to 150 guests for evening receptions, weekend brunches, and wedding breakfasts (more if the outdoor garden is used). **Contact:** Peg Anderson, 212-755-8300.

THE SIGN OF THE DOVE
1110 Third Avenue at 65th Street
212-861-8080

This romantic, flower-filled townhouse space can hold wedding dinners, brunches, and luncheons for as many 150 people. The tri-level restaurant contains a variety of flexible party spaces, and the décor features fireplaces, antiques, skylights, and a winding staircase for the bride's grand entrance. Executive chef Andrew D'Amico prepares modern American cuisine, emphasizing local produce. The banquet staff can help with details like music, and photography, and can even provide linens to match the bridesmaids' gowns. Flower arrangements are created by the in-house florist. **Contact:** Anne Winter.

SMITH & WOLLENSKY
797 Third Avenue at 49th Street
212-753-1530

This classic New York steakhouse also features one of the city's most extensive wine lists—its cellar contains over 100,000 bottles. It specializes in chateaubriand and filet mignon, served in a brass-and-wood setting. Wedding parties are held on the second floor, a flexible space suitable for parties of 50 to 500 people. **Contact:** Sally Monahan, 212-838-2061.



The Conservatory is one of several dining rooms used for receptions at The Sign of the Dove.

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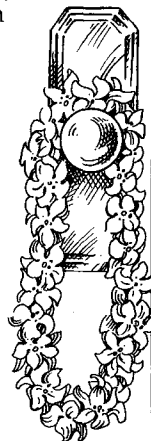
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TATOU

151 East 50th Street
212-753-1144

The dramatic and imaginatively designed rooms here can be used separately or together. Some couples choose to have the ceremony downstairs in the main dining room, where they can be married onstage or in the center of the room, surrounded by friends and family. Then it's upstairs to the warm Victorian parlor for cocktails. Meanwhile, the main dining room, which resembles a turn-of-the-century jewel-box theater, can be reset for dinner for as many as 200. Each room has a piano, and the mezzanine lounge has a private entrance.

Contact: Simone Martel or Alex Studley, 212-308-2416.

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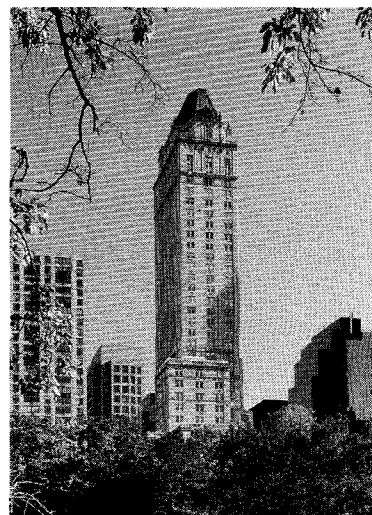
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(Continued from page 56)

ances. In sum, such a thoughtful, civilized, deeply musical tribute both celebrates a great singer and reminds us that her art lives on as a model. Urgent, dynamic, diverse, and contemporary, DeGaetani's work was based in the present, but its focus, by encouraging healthy growth and change, was on the future.

Those who seldom saw DeGaetani in concert or missed her altogether need only play the recordings to be convinced, even though the presence, spontaneity, and creativity of the live experience cannot, of course, be recaptured. Many of the most desirable items are on Nonesuch compact discs, including that pioneering Stephen Foster recital (79158) and seventeen Ives songs (71325). Even now, more than twenty years later, her performance of George Crumb's *Ancient Voices of Children* (79149) is thrilling, a virtuoso demonstration of contemporary vocal techniques and theatricality. DeGaetani also did wonderful things with German lieder, and the label has recently reissued two indispensable discs: Schumann songs and duets with Leslie Guinn (71364) and a Schubert/Wolf collection (79263).

I'm especially partial to the Wolf, sixteen selections from the *Spanish Songbook*, one of the composer's most emotionally searching and musically sophisticated creations. The sacred songs are scorching interior dramas that deal with guilt, spiritual and physical pain, and religious exaltation—a dramatic contrast to the secular songs, which deftly explore the bitter and the sweet aspects of Spanish lovemaking in dance rhythms, lightly mocking serenades, and typical vocal flourishes. DeGaetani encompasses both worlds. A complete departure from the traditional verbal pointillism of Fischer-Dieskau and Schwarzkopf, her interpretations derive their power from her ability to tune notes and timbres precisely and brush them with an insinuated sensuality—a combination that both charms in the love songs and makes the religious agonies and ecstasies sound all the more disturbingly perfervid.

DeGaetani's final record, made in May 1989, contains Berlioz's *Les nuits d'été* and ten Mahler songs sung in Philip West's chamber-orchestra versions (Bridge BCD 9017). Her voice often sounds dangerously fragile, but somehow the delicate thread of tone seems even more beautiful and finely managed as it spins out seamless legato phrases in the Berlioz cycle. The Mahler songs, especially the five set to Rückert poems, are inherently valedictory, almost unbearably so as West's English-horn solo twines around the vocal line in "Ich bin der Welt abhanden gekommen"—"I have become lost to the world." Luckily, that's not quite true. The voice that sings the final poignant line of this poem reassures us: "I live in my song."



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Illustration by Jeanne Fisher

Theater/John Simon

BENOIT & MARCELLE & HENRI & ANGELIQUE

“... *A Little Hotel on the Side* makes for an amiable evening. *Boesman and Lena* is profound. *Crazy He Calls Me* appalls. . .”

GEORGES FEYDEAU “DISPLAYED A COMIC verve that surpasses many a more pretentious effort,” wrote René Lalou. *Une verve drolatique* does not translate easily, *drolatique* meaning both droll and ribald. And Feydeau, farceur *extraordinaire*, was both mischievously spicy and ingeniously funny. To convey this Gallic duality in English, or any language, requires a production that means it: to play farce as both fiendishly obsessive and good-heartedly blithe. Play only one or the other, and your Feydeau fades into near-nothingness.

The National Actors Theatre, after a poor start with *The Crucible*, does not quite ruin its second production, *L'Hôtel du Libre Echange*, but even changing the title to *A Little Hotel on the Side*, and calling that nest of naughtiness in the play Hotel Good Night, instead of as in Feydeau Hotel Free Trade, is a considerable comedown. Illicit and adulterous lovers would seek out a Hotel Free Trade on serious monkey business, but even without having read Dylan Thomas, they would not go gentle into that Good Night.

I do not blame John Mortimer, who is quite up to translating the play by Feydeau and Maurice Desvallières (the latter's name ominously misspelled in the program), but I do blame Tom Moore, the director, and whoever else fiddled and piddled with the text of the NAT production, for making the evening, though still amiable and amusing, nowhere near fraught with that *verve diabolique* that should give it its edge, its sparkle, its devil's trill.

Hotel concerns, principally, the efforts of the building contractor Benoit Pinglet to cuckold his partner, the smugly insipid architect Henri Paillardin. Mme Paillardin, Marcelle, is a delectable charmer neglected by her fatuous spouse; Angélique, Mme Pinglet, is the living antithesis of her name, a seedy harridan. Pinglet, no Romeo, is a man capable of lyrical lust (“Oh, Pinglet,” sighs Marcelle, “you are terribly unattractive but you know how to speak to a woman's heart!”) and thus able to arouse the pent-up beast in starved Marcelle. Their desperate and frustrated attempts at sin at the eponymous hotel are the heart of this heady farce.

But there are subplots galore, officious bores, importunate little girls, cross purposes, mistaken identities, and double entendres being just as important here as co-



LOVERS AND OTHER STRANGERS: Maryann Plunkett and Tony Randall in Feydeau's farce.

itus interruptus and guilt without fulfillment. Frenzy has to shuttle between lecherous momentum and enforced huffing in place. But consummation, though almost always foiled in Feydeau, must matter acutely. For Pinglet to get into Marcelle's panties (or whatever their turn-of-the-century equivalent) must be of no lesser urgency than for Oedipus to discover the slayer of Laius.

The task of playing these jinxed adulterers falls on Maryann Plunkett and Tony Randall, and Miss Plunkett acquits herself with exquisite aptness. But Tony Randall, however adept at certain types of comedy, is not at home here. His Pinglet is too cute, too American, too out-at-the-audience rather than into-the-play: bustling, all right, but where is the hell-bent seducer, the man who hangs by a tail?

Besides Miss Plunkett's fetchingly discombobulated Marcelle, there are two other corks. Paxton Whitehead, a past master of demoniacal farce, scores again as Mathieu, one of those determinedly self-absorbed pests in whom Feydeau also specializes, and who sports a comic stammer when it rains: “During a thunderstorm, I can't fu . . . fu . . . fu . . . function,” he squeezes out with heroic effort in which his legs participate with as much anguish as his vocal cords. As the shrew-

ish and frumpish Mme Pinglet, Lynn Redgrave is as good, though too much effort has gone into making her appearance funny. Looking like a waxwork Gale Sondergaard half melted in a fire at Madame Tussaud's, and costumed accordingly, the actress, for all her comic flair, is upstaged by her makeup and getup.

George N. Martin, a potentially perfect Paillardin, was replaced the evening I attended by someone stiff and colorless, but most of the supporting roles were perfunctorily handled, with Carol Woods and Alec Mapa shockingly bad. As for Rob Lowe, making his much-heralded contribution in a minor role, he plays the schoolboy Maxime with minimal aplomb, as if sexual initiation were homework rather than recess. The sets are not up to David Jenkins's impressive best, but Patricia Zipprodt's costumes have the requisite élan, and the crowd scenes are, for once, not underpopulated. All in all, better a not so “hot l” than a totally unheated crucible.

Boesman and Lena, WHEN IT COMES OFF, is Athol Fugard's profoundest play. Almost nothing happens—as in Beckett—yet all the injustices of the world are encapsulated in it. Two South African Coloureds—neither black nor white but in between—are wandering about the mud

flats with their few belongings on their backs. They'll hunt for prawns in the riverbed in the morning, but tonight they'll pitch their makeshift tent, eat a little, drink, sleep, and maybe forget. Instead, they argue. Because Boesman relieves misery by beating his woman, and she, smarter and more verbal, relieves it with taunts. They fight, therefore they are.

Then a third person, even lower than they, is latched on to by Lena: Outa, a stray, decrepit Kaffir, who speaks Xhosa, not even Afrikaans, and with whom Lena can communicate only as with a child or dog. But she has someone now to witness her being and suffering, to corroborate the bruises Boesman and life have imprinted on her. She feeds Outa; Boesman bullies him. The old man dies, and Lena uses his death to scare Boesman. They flee. Prawnless and hopeless, the two trudge on into their daily drudgery. That is all, but it's enough. Enough for Fugard to convey that "both are . . . victims of a . . . shared predicament, and of each other. Which . . . makes it some sort of love story. They are each other's fate."

This is an important play, no less so since conditions in South Africa have somewhat improved: The misery may now be as much existential as social. Outside oppressors add to it, but we carry oppression within us. Unfortunately, no one

in the cast is wholly right. Keith David, a black American, cannot, good actor though he is, quite convey a South African Coloured in looks and furtiveness. Ditto Lynne Thigpen, a fine actress, but one too robust and powerful. In the original American production (1970), the delicate yet resilient Ruby Dee was a more moving Lena. And though Tsepo Mokone gets across the dazed marginality of Outa, he lacks the unearthly fragility that Zakes Mokae brought to the part. None of this, though, is a serious blemish on a production that the author has directed with his customary unblinking honesty.

WHAT'S MORE ENGAGING THAN A GOOD TWO-character play in which a man and a woman thrash out their romantic problems? This is a dramatic archetype whose interest to men and women never palls. But **Crazy He Calls Me**, by Abraham Tetenbaum, appalls. From the moment the lights go up on the self-styled Yvette from Brooklyn, a fund-raiser for a Jewish old people's home, and Benny, a small-time Manhattan lawyer, and on their peculiar courtship, marriage, catastrophe, and dénouement, one is left with two choices: to deplore the author's ineptitude and dishonesty or to laugh at his mindless presumption. Neither is life-enhancing.

The preposterous story spans the years

1938–1940 in Brooklyn and Manhattan, and one would assume that the author is indulging the nostalgic memory and sluggish mind of a sentimental octogenarian. But then one reads that this native of Brooklyn (natch!) and current resident of Studio City, California (natch!), has a four-year-old son (whaaa?) and has dedicated this play to his wife—which should be ample grounds for divorce.

Benny is a mother's boy of 34 and an obscure little shyster; Yvette is an overripe hysteric, manic depressive, and, worst of all, a lovable kook, the sort of persona with which clumsy playwrights patronize women. But no one comes off well. Consider merely the couple's first date, which ends with Yvette masturbating Benny, the male virgin, and inquiring, "You want it slow, like a massage, or fast, like brushing teeth?" "Teeth," mutters Benny, and that is exactly where we feel most of *Crazy He Calls Me*, starting with the title.

Somebody had money to burn, and some good designers were hired only to do their worst here. John Ferraro once ran a Ridiculous Theater Company that competed with Charles Ludlam's, and his direction marks a return to his roots. But why did two such gifted and successful actors as Barry Miller and Polly Draper allow themselves to be miscast, mismatched, and misdirected in *this*? ■

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Books/Rhoda Koenig

A SPANISH DISQUISITION

“...Robert Hughes's *Barcelona* is breezily erudite and knowing. The psychologizing in *Laurence Olivier* often rings true. . .”

Barcelona, by Robert Hughes. Alfred A. Knopf; 416 pages; \$27.50.

JUST IN TIME FOR VISITORS TAKING IN THE Olympics—or planning their vacations for the week after they finish—comes Robert Hughes's survey of the history, architecture, and character of a very singular city. Hughes includes a few tourist tips—the nearly naked transvestites (“haughty Messalinas, pre-Christian as well as post-modern”) exhibiting themselves near the football stadium, the nightclub that's a must to avoid (\$14 drinks and a glass-walled men's room). But for the most part, it's an examination of the roots that produced the flowering of the modern Catalan identity, proudly separate from the rest of prudish, gloomy, and backward Spain. (Weirdly separate from the rest of the world, too: A local preoccupation with excrement manifests itself at Christmas in the form of marzipan turds for bad children and a traditional figure in the crèche producing some of his own.) Hughes's text is breezily erudite and knowing—at times, though, in a way that may leave some readers in the dust (“as though Philippe Starck at his most morbid teamed up with Peter Eisenman at his most hostile to do the sets for *Pee-wee's Playhouse*”).

Catalonia dates—at least in myth and politics—from its ninth-century founder, Wilfred the Hairy, who expelled the Franks and who gave the nation its striped flag, traditionally described as four fingers dipped in the warrior's blood and dragged down his golden shield. Though Barcelona had been founded much earlier, by the Romans, it thereafter became the center of Catalan life, a city that prospered in its enthusiasm for trade—in the view of other Spaniards, “an activity for Jews and Englishmen.” Not only spices, brandy, figs, and gold came and went through the port but also new ideas; though Madrid sporadically banned the use of the national language so “Catalans would no longer be able to think separatist thoughts,” the rebellious spirit persisted. Liberalism and, later, anarchism stubbornly defied king, church,

and the bourgeoisie, with riots in which the mummified remains of priests and nuns were disinterred and paraded jeeringly through the streets, or bombings of the citadels of privilege. In 1893, in the middle of the nationalistic *William Tell*, a grenade flung into the orchestra defaced the “ambient gold fudge” of the opera house with 22 bloody corpses. Let no one,

house, and whose Sagrada Familia cathedral, with its bulbous, writhing forms, dominates the cityscape. (Though Hughes's book leads up to a consideration of Gaudí's “architecture of ecstasy,” this section seems oddly flat and doesn't adequately confront the repellent nature of much of Gaudí's work, full of *fin de siècle* morbid misogyny.)

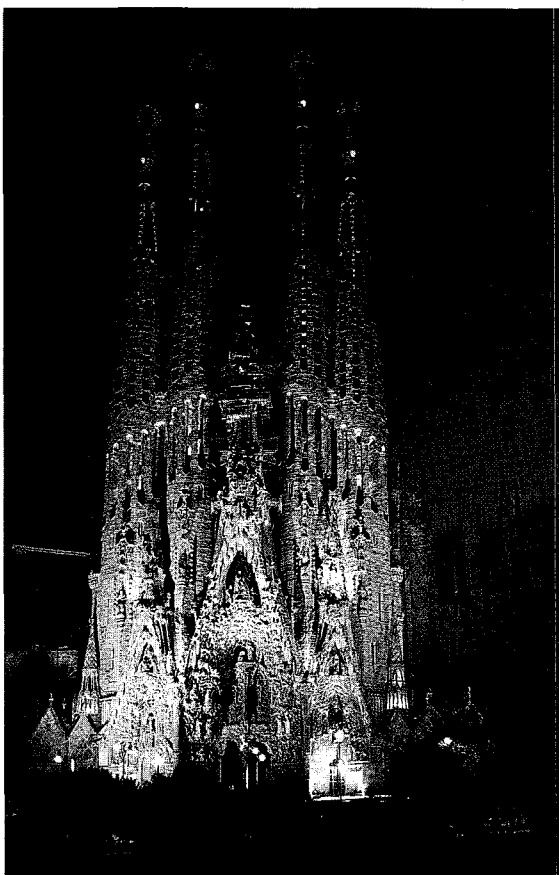
The history of Barcelona is told in poetry as well as prose. Hughes quotes the jolly, irreverent, and sensuous verses down through the centuries, including a hymn to Narcís Monturiol i Estarriol, inventor of a Catalan submarine, and some that, though addressed to women, seem to exemplify the intense feelings of Catalonians for their difficult but compelling land. “Though I say I am free from her love,” wrote one medieval troubadour, “I can no more leave it than a wolf can leave his meat: . . . we will love each other as the claw loves flesh.”

Laurence Olivier: A Biography, by Donald Spoto. To be published by HarperCollins in March; 576 pages; \$23.

THE NOW-IT-CAN-BE-TOLD BIOGRAPHY awaited and dreaded by Olivier fans and lovers, Donald Spoto's life of the greatest actor of the century is full of scandal, torment, and commotion. With its occasionally lackluster writing, unnecessary trivia, and near-obsessive psychological speculation, *Laurence Olivier* is not a brilliant book. Yet it's well above the usual level of biographies of recently dead stars: Much of the new material adds to our understanding

as well as our titillation; the psychologizing, though excessive and sometimes taking the place of fact, often rings true. The portrait that emerges from this study of a majestic, mesmerizing performer is that of a confused and passive man, drawing from the secrecy and exhibitionism of acting a prop and a cover for his ambivalent personality.

The son of a London priest, Olivier got his first idea of a show, he later recalled, from the pageantry of church. He got all parental love from his mother, a cheerful,



A BARCELONA BAEDEKER: Gaudí's Sagrada Familia.

however, accuse Catalans of consistency: Their national holiday marks the date on which, in 1714, they surrendered to the Bourbons.

Such a city was, obviously, fertile ground for the Gothic, Art Nouveau, and Surrealism, styles that, in their loopy exuberance, disdain the rectitude and predictability of straight lines (Baroque got derailed somewhere). The great Barcelonese artist was Antoni Gaudí i Cornet, whose Palau Güell, all brooding Orientalist fantasy, remains the ultimate rock-star dream

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**Au
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charming woman who pampered her youngest child until her death in 1919, when Olivier was twelve. "I don't think I ever got over it," he said more than 50 years afterward. "She was the world to me, and I belonged to her. I didn't know my father." The loss of his mother and the chilly remoteness of his father created in Olivier a need for attention and affection, but the destiny of a boy who adored amateur theatricals was already apparent. He soon won praise from Ellen Terry and Sybil Thorndike for his portrayal of Katharine in his public school's production of *The Taming of the Shrew*. When the school performed at Stratford, Olivier's first published reviews applauded his triumph.

When Olivier became a professional, however, his early success must have seemed a fluke. The image of the great actor not only appearing in but appropriating the great classical roles has long obscured Olivier's ignominious beginnings, as he floundered from one mediocre play to another without making much of an impression. Noël Coward, in 1930, brought him to public attention with the role of Victor, the rejected husband, in *Private Lives*—but he was cast for his looks more than for his talent. Without the help of mentors such as Coward, John Gielgud, and Tyrone Guthrie (the latter two invited him to play, in their companies, major Shakespearean parts), the youthful Olivier might have remained, as he was regarded for a while, a lesser Ronald Colman. Indeed, it was not until 1931, in, of all places, Los Angeles, that Olivier, after watching a local theater's production of *King Lear*, decided he wanted to be "the greatest actor of all time."

The problem may have been Olivier's lack not only of complete commitment to the theater (Coward was infuriated by his habit of breaking out of character and giggling onstage) but of something more basic. Spoto quotes a speech Olivier wrote for his screen test at RKO, in which he declared that the British picture would be "Hollywood's most successful rival"—an act of idiocy that prefigures his transcendently mindless speech at the Academy Awards many years later. Olivier bowed out of *Journey's End*, the huge dramatic success of 1928, to appear in an undistinguished adventure story, and a few years later he chose to direct and star in a play that he should have been warned off by its title—*Bees on the Boatdeck* (it was a political allegory). For all his instinctive genius and fertility of invention, Olivier was missing some essential furniture in the upstairs room.

Spoto provides anecdote and analysis for Olivier's most famous roles: his Freudian Hamlet and Iago ("I'm sure I have no idea what you were up to," said Athene Seyler, after Olivier simulated an orgasm over the prostrate body of Ralph Richardson's

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New York Magazine
January 7, 1991

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Othello); his Macbeth, Olivier's "most intense performance thus far, conveying a profound sense of the usurper's guilt," at a time when he had taken Vivien Leigh away from her husband; his Oedipus, whose screams of horror were inspired by those of ermines trapped on the ice, awaiting the club; his Othello, for which, like the Dickensian actor, he blacked himself all over; his Archie Rice in *The Entertainer*, who, Olivier said, was "what I really am." To Spoto, this suggests "there are few experiences which cause so sharp a sense of guilt as that of failed intimacy, few which produce so acute a conviction of emptiness as a lost love and a severed commitment. . . . Olivier must have found especially sharp the experience of playing a man who realizes he is an outdated fraud. He could say, 'That's me' of the character who reflected 'I'm dead behind these eyes—I don't feel a thing' precisely because he so often felt empty."

Olivier's three marital ventures began in exhilaration but ended in disappointment, or worse. His first wife, Jill Esmond, turned away in embarrassment from one of the handsomest men in the world on their wedding night, Spoto says; she realized later in their long-unconsummated marriage that she was a lesbian. Vivien Leigh excited and supported him with her adulation, then became more and more of a worry and a nuisance with her jealousy, possessiveness, hysteria, and promiscuity. She suspected Olivier of having a sexual relationship with Peter Finch, then went on to have one herself. (Neither marriage could have been helped by his wives' resentment at his having thwarted their careers; Olivier insisted that both leave Hollywood, where Leigh was a star and Esmond might have become one—when they left, she was being considered for the lead in *A Bill of Divorcement*, which made Katharine Hepburn an overnight success.) Olivier divorced Leigh to marry the younger but more down-to-earth Joan Plowright, who nursed him through his many illnesses but gradually drew apart from him; for the last years of their marriage, they maintained a de facto separation. It's no wonder Olivier sought comfort in affairs with other women and, yes, Danny Kaye—though no citation is given for any of Spoto's remarks about Kaye, much less for the story about what happened one day at the airport.

Despite the inadequacies, the selfish and sometimes cruel behavior recorded here (Olivier dismissed Ralph Richardson from the National Theatre for stumbling over his lines, saying he wouldn't have drunks in his company; only later did he realize that the protesting Richardson had Parkinson's disease), one comes away from this biography with an increased respect for Olivier's artistry and dedication. He managed to achieve not only grace but greatness under pressure.

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The Underground Gourmet/Fran Schumer

LET'S DO BRUNCH

“...Tartine's apple pancake is sweet and light, buttery slivers of fruit wrapped in an eggy dough; maple syrup is beside the point. . .”

IF PATISSERIE LANCIANI SERVED REAL FOOD, it might be as good as the food at **Tartine** (253 West 11th Street, near West 4th; 229-2611). But it certainly wouldn't be as cheap.

Lunch and dinner are swell, but brunch is so outstanding (and so reasonable), it's the reason to come here. Among the incentives is an apple pancake as sweet and flavorful as it is light. It's really more crêpe than pancake, a generous portion of buttery apple slivers wrapped in an eggy dough. And though it comes with your dish, the maple syrup is beside the point. Pancakes this good don't need even the pure Vermont kind, which this is.

The same is true of the French toast, thin, crunchy triangles in which butter is the dominant gene. Chef Thierry Rochart, formerly of La Côte Basque, fries his bread in clarified butter and then bakes it, which is why it's perfectly crisp. Granted, potatoes are an odd choice of garnish, but satisfying, cooked with sweet onions, fresh thyme, and not too much oil.

But if you prefer eggs, by all means order Tartine's eggs Florentine. These two poached eggs would be just ordinary except for the extraordinary hollandaise. It's thick, velvety, and made in the classic French style, with lemon, egg yolks, and plenty of clarified butter. Rochart's hollandaise sauce does the same thing to English muffins that caviar does to toast points: makes you forget about them and everything else on your plate.

Any of these entrées plus coffee plus orange juice is \$6.95. Tartine has no liquor license, but at that price, you can afford a round of bloody Marys on the way home.

Neither lunch nor dinner is as blissful or cheap, though both have their charms—mainly, fish done any way. A hallmark of the menu is the grilled salmon with citrus vinaigrette. Both the salmon and its dressing—brightened with grapefruit juice—are well made, but it's the julienned vegetables (carrots, zucchini, and leeks) that distinguish this dish from so many other grilled salmons in town. After the fish is grilled, it's baked beneath the vegetables so that the flavors merge, and to positive effect. With a

sprinkling of capers and cubed tomatoes circumnavigating the plate, it's a work of art as well (\$8.50).

A staple, and a popular one, is the beef mignonettes, tender cubes of hanger steak (the masses' filet mignon) in a rich and heady sauce of peppercorns, white wine, veal stock, and brandy (\$7.50). With bread, butter, and a heap of crunchy French fries, it's a hugely satisfying meal, however politically incorrect.

cheese (\$3.25). Or select the flavorful chicken soup. This clear broth, garnished with only a handful of shredded chicken and vegetables, is soothing rather than filling, and “definitely not Jewish,” says a companion—which is to say, you still have room for something else.

That something might be an omelet (\$5.75) or a quiche Lorraine or du jour (\$4.95). In addition to the ham-flecked Lorraine, past quiches have included broccoli-and-scallop, Provençale (peppers, tomatoes, garlic), and niçoise (Provençale with olives). None is unbearably heavy, and the crust, despite the rich fillings, isn't soggy in the least.

Dessert, of course, is the backbone of Tartine's walk-in trade. Despite his Gallic upbringing, Benard makes a superior cream-cheese cake with both heavy and sour cream. His chocolate cake is only ordinary, but not his crunchy lemon tart or his macaron (no relation to a macaroon)—a puffy, cakelike cookie so light, it's like breathing chocolate air (\$3.25).

The one room that constitutes Tartine is spare. The tables are ersatz green marble and the walls, glass and unfinished wood. Still, the room is homey—“neighborly” is an understatement. Given a seating capacity of twenty, you're practically in your neighbor's lap. But as in so many cafés on the Left Bank, privacy is not only possible, it's the reigning orthodoxy in this cool and tranquil shop.

The waitresses aren't too familiar with the menu or interested in the food (questions like “What's in the quiche Provençale?” evoke answers like “tomatoes, herbs”), but in every other way, Tartine is a comfortable place to dawdle over cappuccino, a chocolate croissant, and a book. In the case of the Underground Gourmet (a regular by the end of Tartine's opening week), the book was *The Macrobiotic Way*, by Michio Kushi. But one spoon of the hollandaise, and she could no longer read about kelp.

Tartine is open Tuesday through Thursday and Sundays 8 A.M. to 10:30 P.M., Fridays and Saturdays till 11 P.M.; brunch, Saturdays and Sundays 11 A.M. to 5 P.M. No liquor. No credit cards.



TARTINE: Owners Rochart (left) and Benard.

The lighter selections on the menu are more appropriate for lunch, especially the wonderful croque monsieur. Between two slices of first-rate brioche, baked by the pastry chef, Jean François Benard (also from La Côte Basque), are the usual ham and Swiss. But instead of frying it, Rochart bakes his sandwich beneath a drizzle of heavy cream. The accompanying salad is of Bibb lettuce that is so sweet and silky, you'd swear it was picked that day (\$5.50).

The onion soup is made with caramelized onions and flavored with white wine, its top a lid of gently charred Gruyère

SALES & BARGAINS

BY LEONORE FLEISCHER

THE PRINCE OF TIGHTS

THIS SHOP IS HOLDING A STOREWIDE SALE with reductions of 20–50 percent. For example, 1992 swimsuits in sizes 6–12 are 20 percent off, including Speedo, Gottex, Calvin Klein, and Anne Cole, such as an Anne Cole lingerie tank, was \$48, now \$38.40. Bodywear from Dance France, City Lights, Baryshnikov, Liquid Skin, Nike, and Danskin, now 20–50 percent off, such as a Liquid Skin print G-string leotard, was \$40, now \$20; lingerie from Lily of France, Calvin Klein, and Christian Dior, now 20 percent off, such as All-sports bra from Jogbra, was \$20, now \$16. A.E., M.C., V., checks accepted; all 50 percent-off sales final; all 20 percent sales, exchanges possible. *New York Body Shop*, 49 W. 57th St. (838-1008); *Mon.–Fri. 9:30 a.m.–7:30 p.m.; Sat. 10 a.m.–7 p.m. and Sun. 11 a.m.–6 p.m.; through 2/17.*

SWEAT SURRENDER

THIS UPPER WEST SIDE WORKOUT STUDIO offers low- and multi-impact aerobics, body-sculpting, aerobic step workouts, and power-dancing. For \$12, clients can now buy a “starter kit” (was \$15) that lets them sample three different classes with three different instructors during a two-week period. If you sign up for more within a week of the starter kit’s expiration, there’s a reduction: 10-class, 1-month card, was \$100, now \$72; 20-class, 2-month card, was \$190, now \$136; one month of unlimited classes, was \$150, now \$112. Cash or checks only. *Chuck Gemme Studios*, 134 W. 72nd St. (724-6688); *Mon.–Fri. 7 a.m.–9 p.m.; Sat.–Sun. 8:30 a.m.–6 p.m.; through 2/29.*

FARE PLAY

IF YOU USE MASTERCARD, VISA, OR DISCOVER, here’s your chance to help the Juvenile Diabetes Foundation International and get 25 percent off at more than 1,000 restaurants in New York City, Long Island, Westchester, Connecticut, New Jersey, Pennsylvania, and Florida. Simply charge your meals, and the discount may be applied to food and beverages (but not tax and tip). Enrollment in the program, which is usually \$50 annually, requires nothing more than a \$15 contribution to the Juvenile Diabetes Foundation Interna-

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tional. You get an Executive Savings Card and a restaurant membership directory. To receive the brochure and application for the Transmedia Executive Business Card, call Vivian Nance at the *Juvenile Diabetes Foundation* (889-7575 or 800-JDF-CURE).

GREAT GORGE

THESE THREE NEW GOURMET-FOOD SHOPS—one on Long Island, two in New Jersey—offer big savings on famous-brand fresh and packaged foods, such as Walker Chocolate Chip Shortbread cookies in an attractive tin, 17.6 oz., list \$24, here \$10.99; Rapelli Milano salami, 6–7 oz. each, list \$4.19 lb., here \$3.65; Trio’s fresh pasta and sauces include 9-oz. black-pepper fettuccine, list \$1.98, here \$1.69. Snacks include Bearito’s 16-oz. Tortilla Chips, list \$2.79, here \$1.99. With every pound of fresh-roasted gourmet coffee purchased from the store’s dozen varieties, you get a half-pound of your choice of dark roast free (\$3.62 value). M.C., V., checks accepted. *Gourmet Trader*, Plainview Center, 343 South Oyster Bay Road, Plainview, N.Y. (516-932-7712); *Tops Plaza*, Rte. 27, Edison, New Jersey (908-287-4870); *Mercer Mall*, 3371 Brunswick Pike, Lawrenceville, N.J. (609-951-0880). *Mon., Thurs., Fri., and Sun. 10 a.m.–9 p.m.; Tues., Wed., Sat. 11 a.m.–6 p.m.; through 2/16.*

THE HAIR AND NOW

FOR THE MONTH OF FEBRUARY, WHEN YOU have the \$50 European facial at this elegant salon, you will receive a complimentary hair analysis, shampoo, hair-conditioning treatment for your hair type, and blow-dry (\$40 value). Facials feature Yon Ka skin products, which are derived from plants and herbs (up to recently, these were available only in European spas). An appointment is necessary. Cash and checks only. *Gil Ferrer Salon*, 21 E. 74th St. (535-3543); *Tues.–Sat. 9 a.m.–6 p.m.; through 2/29.*

DESK DRIVE

TOP-OF-THE-LINE OFFICE FURNITURE IS ON sale here. Much of the merchandise is from the store’s stock, but there are also some one- and few-of-a-kind floor samples. From stock, there’s a black-polyester-resin-finished table-desk, manufacturer’s suggested list \$5,175, usually discounted to \$3,450 here, now \$2,839; oak- or walnut-veneer 2-drawer legal and/or letter file, mfr’s. sugg. list \$742, usually discounted to \$495, now \$429;

Italian high-back advanced ergonomic executive chair in black leather, mfr’s. sugg. list \$750, usually discounted to \$500, now \$349. A.E., M.C., V., checks accepted; all sales final; delivery additional; floor samples sold as is. *Dallek*, 269 Madison Ave., near 39th St. (684-4848); *Mon.–Thurs. 8:45 a.m.–5:45 p.m. and Fri. till 5 p.m.; through 2/28.*

CURTAIN CALL

CUSTOM-DESIGNED HOME ACCESSORIES and furnishing fabrics are reduced during February at the three branches of this store. The prices quoted are for labor and don’t include fabrics, measuring, and installation. Balloon and Roman shades, were \$16–\$18 per square foot, now \$10 per square foot. Reupholstery, slipcovers, draperies, and bedspreads are now 30 percent off, and Roc-Lon lining is free. Twin, full, queen, and king upholstered headboards, were \$400–\$600, now \$295; all upholstered furniture from Pearson Lane and Hickory White is 40 percent off manufacturer’s suggested list; all in-stock fabrics are 40 percent off at the Madison Avenue and Greenwich stores; all in-stock fabrics at the Grand Street store, were \$12–\$30, now \$4 the yard. M.C., V.; checks accepted as deposits on custom work only; all sales final. *Richard’s Interior Design*, 1325 Madison Ave., near 93rd St. (831-9000), *Mon.–Wed., Fri.–Sat. 10 a.m.–6 p.m., Thurs. till 7 p.m., Sun. 11 a.m.–5 p.m.; 317 Grand St. (966-3606), Sun.–Fri. 9 a.m.–5 p.m.; 83 Greenwich Ave., Greenwich, Conn. (203-622-4300); Mon.–Fri. 9:30–5:30 p.m., Sat. till 5 p.m.; through 2/29.*

CHIC AND YE SHALL FIND

AN ASSORTMENT OF FAMOUS-MAKER FALL and holiday clothing in women’s sizes 4–12, shoes, and accessories from this past season is now 75 percent off here. Sportswear by Azzura and Luciano Tempesta includes jackets, were \$350–\$440, now \$87.99–\$110.99; skirts, were \$130–\$218, now \$37.99–\$54.99; solid-color silk blouses by Levante, were \$178, now \$44.99; dresses by A. J. Bari and Gillian, were \$300–\$458, now \$79.99–\$114.99; assorted leather and suede shoes in sizes 5½–10M, by such designers as Anne Klein II, were \$125–\$161, now \$31.99–\$41.99. A.E., M.C., V., checks accepted; all sales final. *Castañeda*, 1298 Third Ave., near 74th St. (988-8885); *Mon.–Fri. 11 a.m.–8 p.m.; Sat. 10 a.m.–6 p.m.; and Sun. noon–5 p.m.; while stock lasts.*

A Complete Entertainment Guide for Seven Days Beginning

FEBRUARY 5

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MOVIES THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—209 W. Houston St. (727-8110). #1—Through 2/18: *Thank You and Goodnight!* (1990). #2—2/5: *The Villain Still Pursued Her* (1940); *Li'l Abner* (1940); *The Jones Family in Hollywood* (1939). 2/6-9: *Our Hospitality* (1923); *Neighbors* (1920); *The Haunted House* (1921); *The Frozen North* (1922). 2/10-11: *Keaton & Arbuckle - Part II* (1919); *Hollywood Cavalcade* (1939). #3—35 Up.
2. **ESSEX**—Grand St. at Essex St. (982-4455). Chinese Films.
3. **ANGELIKA FILM CENTER**—18 W. Houston St. (995-2000). #1—*Until the End of the World*. #2—*Prospero's Books*. #3—*Love Crimes*. #4—*Black Robe*. #5—*My Own Private Idaho*. #6—*Madame Bovary*. Opening 2/5: *Mississippi Masala*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Shining Through*. #2—*Juice*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *Guilty as Charged*.
7. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—Through 2/6: *Freejack*. Opening 2/7: *Final Analysis*. #2—*Naked Lunch*. #3—*Into the Sun*.
8. **THEATRE 80**—St. Marks Pl. bet. First and Second Aves. (254-7400). 2/5: *And Then There Were None* (1945); *The Old Dark House* (1932). 2/6: *The Reckless Moment* (1949); *The Exile* (1947). 2/7-8: *How to Succeed in Business Without Really Trying* (1967); *The Producers* (1968). 2/9: *Citizen Kane* (1941); *The Magnificent Ambersons* (1942). 2/10: *Bob Le Flambeur* (1955); *Vivre Sa Vie* (1962). 2/11: *To Catch a Thief* (1955); *Wait Until Dark* (1967).
9. **LOEWS VILLAGE THEATRE VII**—Third Ave. at 11th St. (982-0400). #1—*JFK*. #2—*Bugsy*. #3—*The Prince of Tides*. #4—*High Heels*. #5—*JFK*. #6—*The Prince of Tides*. #7—*Alan & Naomi*.
10. **VILLAGE EAST**—Second Ave. at 12th St. (529-

6799). #1—*Beauty & the Beast*. #2—*Rush*. #3—*The Inner Circle*. #4—*Paris Is Burning*; *Antonia & Jane*. #5—*The Hand That Rocks the Cradle*. #6—*Father of the Bride*. Opening 2/7: *Medicine Man*. #7—*Daughters of the Dust*.

11. **CINEMA VILLAGE Third Ave.**—Third Ave. bet. 12th-13th Sts. (505-7320). *Let Him Have It*.
12. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Hard Promises*. #2—*Grand Canyon*.
13. **CINEMA VILLAGE 12th St.**—12th St. east of Fifth Ave. (924-3363). Through 1/6: *Strangers in Good Company*. Opening 1/7: *The Lunatic*.
14. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Rhapsody in August*. #2—*Europa, Europa*. #3—*Hearts of Darkness: A Filmmaker's Apocalypse*. #4—*Life Is Sweet*.

14th-41st Streets

18. **LOEWS 19TH STREET EAST**—Broadway at 19th St. (260-8000). #1—*Juice*. #2—*Hook*. #3—*Hard Promises*. #4—*Meeting Venus*. #5—*Freejack*. #6—*Love Crimes*.
19. **CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Grand Canyon*. #2—*Grand Canyon*. #3—*Fried Green Tomatoes*. #4—*Fried Green Tomatoes*. #5—*JFK*. #6—*Bugsy*. #7—*The Hand That Rocks the Cradle*. #8—*The Prince of Tides*. #9—*Shining Through*.
20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Rush*; *Beauty and the Beast*. #2—*Into the Sun*. #3—*Cape Fear*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *Father of the Bride*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *Shining Through*.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Freejack*. #2—*JFK*. #3—*Juice*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *The Prince of Tides*.
26. **MURRAY HILL CINEMAS**—34th St. west of 3rd Ave. (689-6548). #1—*Bugsy*. #2—*The Hand That Rocks the Cradle*. #3—*Alan & Naomi*. #4—*The Hand That Rocks the Cradle*. Opening 2/7: *Medicine Man*.

42nd-60th Streets

31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Cape Fear*. #2—*Prince of Tides*.

MOVIES

- 32. LOEWS ASTOR PLAZA**—44th St. west of Broadway. (869-8340). *Juice*.
- 33. CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*The Last Boy Scout*. #2—*Freejack*. #3—*Hook*. #4—*Bugsy*. #5—*Love Crimes*; *Rush*. #6—*Into the Sun*.
- 34. EMBASSY 1**—Broadway bet. 46th-47th Sts. (302-0494). *The Hand That Rocks the Cradle*.
- 36. EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). *Hard Promises*. **EMBASSY 3**—*The Addams Family*; *Star Trek VI*. **EMBASSY 4**—*Father of the Bride*.
- 38. WORLDWIDE CINEMAS**—49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*In the Heat of Passion*. #2—*Life Is Sweet*. #3—*The Fisher King*. #4—*At Play in the Fields of the Lord*. #5—*Black Robe*. #6—*Hearts of Darkness: A Filmmaker's Apocalypse*.
- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast*.
- 41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). *Shining Through*.
- 42. EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). *The Fisher King*.
- 43. CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala*. #2—*Madame Bovary*.
- 44. SUTTON**—57th St. east of Third Ave. (759-1411). #1—*Love Crimes*. #2—*Father of the Bride*.
- 45. FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). *The Inner Circle*.
- 46. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *Naked Lunch*.
- 48. CROWN GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). *Grand Canyon*.
- 49. PLAZA**—58th St. east of Madison Ave. (355-3320). *Alan & Naomi*.
- 50. LOEWS FINE ARTS**—58th St. west of Fifth Ave. (980-5656). *Kafka*.
- 51. 59TH STREET EAST**—59th St. west of Second Ave. (759-4630). *Into the Sun*.
- 52. MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*Juice*. #2—*For the Boys*.
- 53. BARONET**—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes*. **CORONET**—*Shining Through*.
- 54. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *Meeting Venus*.
- 55. CINEMA I**—Third Ave. at 60th St. (753-6022). *The Hand That Rocks the Cradle*. Opening 2/7: *Medicine Man*. **CINEMA II**—*Rush*. **CINEMA THIRD AVE.**—*Beauty and the Beast*.

61st Street and Above, East Side

- 58. YORK CINEMA**—First Ave. at 61st St. (644-1111). #1—*The Addams Family*.
- 59. FIRST & 62ND ST. CINEMA**—62nd St. bet. First and York Aves. (752-4600). #1—*Star Trek VI*. #2—*Hook*. #3—*Hard Promises*. #4—*Naked Lunch*. #5—*Cape Fear*. #6—*Until the End of the World*.
- 60. UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Bugsy*. #2—Through 2/6: *The Last Boy Scout*. Opening 2/7: *Final Analysis*.
- 61. BEEKMAN**—Second Ave. at 66th St. (737-2622). *At Play in the Fields of the Lord*.
- 62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*Freejack*. #2—*The Prince of Tides*.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *Hear My Song*.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). *JFK*.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). *Juice*.
- 66. 86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Father of the Bride*. #2—*The Hand That Rocks the Cradle*. Opening 2/7: *Medicine Man*.

- 67. LOEWS ORPHEUM**—Third Ave. at 86th St. (876-2400). #1—*Alan & Naomi*. #2—*Hard Promises*. #3—*Bugsy*. #4—*Love Crimes*. #5—*Hook*. #6—*The Prince of Tides*. #7—*Prince of Tides*.
- 68. 86TH STREET**—86th St. west of Lex Ave. (534-1880). #1—*Cape Fear*. #2—*Shining Through*.

61st Street and Above, West Side

- 79. LOEWS COLUMBUS CIRCLE**—Broadway at 61st St. (247-5070). *JFK*.
- 80. CINEPLEX ODEON 62ND AND BROADWAY**—62nd St. at Broadway (265-7466). *Grand Canyon*.
- 81. LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Voyager*. #2—*The Double Life of Véronique*. #3—*High Heels*.
- 83. REGENCY**—Broadway bet. 67th-68th Sts. (724-3700). *Fried Green Tomatoes*.
- 85. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*Bugsy*. #2—*The Hand That Rocks the Cradle*. #3—*Hard Promises*. #4—*Juice*. #5—*Freejack*. #6—*Love Crimes*.
- 87. METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1200). #1—*Prince of Tides*. #2—*Beauty & the Beast*; *Rush*.
- 89. OLYMPIA CINEMAS**—Broadway bet. 106th-107th Sts. (865-8128). #1—*Father of the Bride*. #2—*Into the Sun*.
- 91. NOVA**—Broadway bet. 147th-148th Sts. (862-5728). #1—*Juice*. #2—*The Hand That Rocks the Cradle*.

MUSEUMS, SOCIETIES, ETC.

- AMERICAN MUSEUM OF THE MOVING IMAGE**—35th Ave. at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. 2/8-23: "The Black New Wave." 2/8: *Symbiopsychotaxiplasm: Take One* (1967), with dir. Williams Greaves in person; *To Sleep With Anger* (1990), dir. Charles Burnett. 2/9: *A Rage in Harlem* (1991), dir. Bill Duke; *New Jack City* (1991), dir. Mario Van Peebles.
- BROOKLYN MUSEUM**—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 1/4-2/29: "Luchino Visconti Retrospective." 2/8: *Ossessione* (1942), with guest speaker Maurizio Viano, associated professor of Italian at Wellesley College. 2/9: *The Innocent* (1976), with guest speaker Paolo Spedicato, lecturer in Italian, Brooklyn College.
- THE FILM SOCIETY OF LINCOLN CENTER**—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through February: "It Can't Happen Here: Films of the Great Depression." 2/5, 6: *Hard to Handle* (1933). 2/5, 6, 9: *The Grapes of Wrath* (1940). 2/7, 8: "Cartoons of the Depression Era." 2/10, 11: *Sullivan's Travels* (1941). Through February: "The Films of Alain Tanner." 2/5, 7, 8: *Jonah Who Will Be 25 in the Year 2000* (1975). 2/5: *Le Retour D'Afrique* (1973). 2/7, 9: *The Middle of the World* 74. 2/10, 11: *Messidor* (1979). A New York Premiere: *The Restless Conscience* (1982-1991), Dir. Hava Kohav Beller.
- FRENCH INSTITUTE**—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." \$5.50; students \$4; members free. 2/5: *Madame de...*/*The Earrings of Madame de...* (1953).
- METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 2/4-8: "Arms and Armor." 2/11-15: "Early Greek Civilization." "Saturday Evening Films": Through February: "Behind the Scenes in the Museum World." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884*.
- MILLENNIUM FILM WORKSHOP**—66 E. 4th St. (673-0090). \$5. All shows start at 8 unless otherwise noted. Open screening: 16mm, 8mm, slide formats all

available. "Personal Cinema Program." 2/8: "Frederick Worden." Including *Introduction to the Secret Society* (1991), *Breakout* (1989), and *Boulevard* (1989).

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series "From the Archives: Recent Acquisitions." 2/6: *Burn* (1968), dir. Gillo Pontecorvo. 2/7, 8: *Paul Terry: 'Aesop's Film Fables'* (1922-24); *Goodbye Columbus* (1969), dir. Larry Peerce. 2/9, 11: *The Sidelong Glance: of a Pigeon Kicker* (1970), dir. John Dexter; *A Matter of Life and Death (Stairway to Heaven)* (1946), dir. Michael Power and Emeric Pressburger. 2/8-17: "Short Films From Latin America." Dramatic narratives, documentaries, and animated films from 1953-1990 in Spanish and Portuguese with English subtitles or voice-overs. 2/6: *What's Happening: H2 Workers* (1990). 2/10: "The International Style: 60th Anniversary Lecture." 2/10: Video Viewpoints: Nancy Buchanan. 1/24-4/6: *Committed Visions*. Video artists from different countries explore the causes and effects of issues ranging from radical politics to the ecology.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). \$5; students \$4; under 13 and senior citizens \$3. Through 4/5/92: "Jack Benny: The Radio and Television Work." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perspectives on the Collection: From Stage and Screen." Through 4/5: *Perspectives on the Collection: Witness to History*.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). \$6; members and students \$4; senior citizens \$3.50; under sixteen \$2.50. Cinema #1: 1/24-2/6: *Madame Bovary* (1991). 2/7-18: *My Mother's Castle* (1991). Cinema #2: 1/31-2/6: *Overseas* (1990). 2/7-2/11: *Wages of Fear* (1953).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 2/6: "Langston Hughes: The Dreamkeepers." 2/11: *Knights of the Round Table* (1953).

PUBLIC THEATER—425 Lafayette St. (598-7171). \$6; senior citizens and students \$5. Call for showtimes. Through 2/27: *Rocco and His Brothers* (1960), dir. Luchino Visconti.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow—Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 2/1-29: "African American Actors Acting." 2/8: *Lilies in the Field* (1963), dir. Ralph Nelson.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 2/16: "La Indirecta Directa: Two Decades of Chicano and Puerto Rican Film and Video."

BRONX

- 150. ALLERTON**—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Into the Sun*. #2—*Juice*. #3—*Freejack*; *Hook*.
- 152. BAY PLAZA**—2210 Bartow Ave. (320-3020). #1—*The Hand That Rocks the Cradle*. #2—*Hook*. #3—*Freejack*. #4—*Juice*. #5—*Juice*. #6—*Shining Through*. #7—*Grand Canyon*. #8—*Prince of Tides*; *Beauty & the Beast*. #9—*Rush*; *Hard Promises*; *Father of the Bride*.
- 155. INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Into the Sun*. #2—*The Prince of Tides*. #3—*Shining Through*. #4—Through 2/6: *Bugsy*. Beg. 2/7: *Final Analysis*.
- 156. KENT**—E. 167th St. nr. Grand Concourse (538-4000). *Juice*; *Into the Sun*.
- 157. LOEWS PARADISE**—E. 188th St. at Grand Concourse (367-1288). #1—*The Hand That Rocks the Cradle*. #2—*Juice*. #3—*Into the Sun*. #4—*Freejack*; *Beauty and the Beast*.
- 158. CONCOURSE PLAZA**—E. 164th St. nr. Grand Concourse (588-8800). #1—*Hook*. #2—*The Hand That Rocks the Cradle*. #3—*The Last Boy Scout*. #4—

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NEW YORK
MAGAZINE

MOVIES

Juice. #5—Love Crimes. #6—Juice. #7—Kuffs; Beauty & the Beast. #8—Bugsy. #9—Into the Sun. #10—Freejack.

60. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—Shining Through. #2—Juice; Beauty and the Beast. #3—Cape Fear; Hook. #4—The Last Boy Scout. #5—Bugsy. #6—Hard Promises. #7—The Hand That Rocks the Cradle. #8—Grand Canyon. #9—The Addams Family; Kuffs. #10—Love Crimes. #11—Into the Sun. #12—Juice. #13—Freejack. #14—JFK.

BROOKLYN

AREA CODE 718

100. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—Shining Through. #2—The Hand That Rocks the Cradle. #3—Father of the Bride. #4—Grand Canyon. #5—Hook; Rush. #6—Fried Green Tomatoes. #7—Prince of Tides.

103. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—The Hand That Rocks the Cradle. #2—Bugsy.

104. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—Shining Through. #2—Cape Fear; Hook. #3—Kuffs; The Prince of Tides.

106. COBBLE HILL—Court St. at Butler St. (596-9113). #1—Grand Canyon. #2—Fried Green Tomatoes. #3—Shining Through. #4—JFK. #5—Prince of Tides; Beauty and the Beast.

108. COMMODORE—Broadway at Rodney St. (384-7259). #1—Into the Sun; Freejack. #2—Juice.

110. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—Hard Promises. #2—JFK. #3—Kuffs; Freejack. #4—Bugsy. #5—Into the Sun.

111. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—Juice; Beauty and the Beast. #2—Into the Sun. #3—The Hand That Rocks the Cradle. #4—Juice.

113. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—Shining Through. #2—The Hand That Rocks the Cradle. #3—Grand Canyon. #4—The Last Boy Scout.

114. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Freejack; Beauty and the Beast. #2—Fried Green Tomatoes. #3—Juice. #4—The Prince of Tides. #5—Hard Promises.

115. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—Father of the Bride. #2—Juice.

116. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—The Hand That Rocks the Cradle. #2—Freejack. #3—Kuffs; Beauty and the Beast.

117. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Prince of Tides. #2—Shining Through. #3—Through 2/6: Hook; Love Crimes. Beg. 2/7: Final Analysis. #4—Bugsy.

118. METROPOLITAN—392 Fulton St. (858-8580). #1—Freejack. #2—Juice. #3—The Hand That Rocks the Cradle. #4—Beauty & the Beast; Juice.

119. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Fried Green Tomatoes. #2—Hard Promises. #3—Prince of Tides. #4—Shining Through. #5—Father of the Bride. #6—JFK. #7—Bugsy. #8—Through 2/6: The Last Boy Scout; Hook. Beg. 2/7: Final Analysis. #9—Grand Canyon.

120. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Juice. #2—The Hand That Rocks the Cradle. #3—Shining Through. #4—Beauty & the Beast; Love Crimes. #5—Grand Canyon; JFK.

122. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Juice. #2—Into the Sun. #3—The Hand That Rocks the Cradle. #4—Beauty and the Beast. #5—The Addams Family; Hook; Freejack.

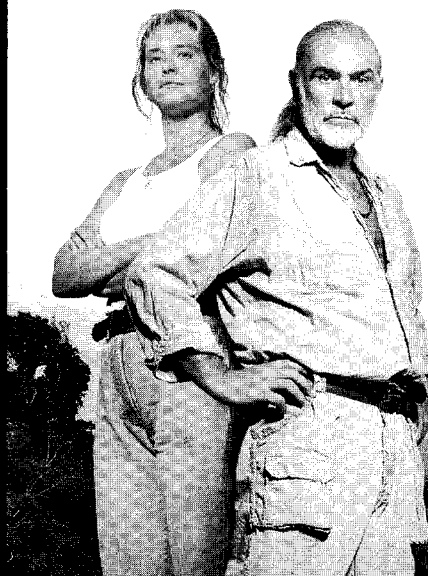
QUEENS

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100. ASTORIA—UA ASTORIA—(545-9470). #1—Juice. #2—Into the Sun. #3—Shining Through. #4—The Hand That Rocks the Cradle. #5—Through 2/6: Hook; Freejack. Beg. 2/7: Final Analysis. #6—Prince of Tides; Love Crimes.

101. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—JFK. #2—Beauty and the Beast.

SEAN CONNERY LORRAINE BRACCO



He turned his back on civilization.
Only to discover he had the power
to save it.

JOHN McTIERNAN ...

Medicine Man

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STARTS FRIDAY, FEBRUARY 7
AT THEATRES EVERYWHERE

RICHARD GERE KIM BASINGER

A psychiatrist and two beautiful sisters
playing the ultimate mind game.

Someone was seduced.
Someone was set up.
And before it was over...
someone was dead.



FINAL ANALYSIS

Hot-blooded passion. Cold-blooded murder.

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OPENS FRIDAY FEBRUARY 7 AT THEATRES EVERYWHERE

MOVIES

- 302. BAYSIDE—THE MOVIES AT BAYSIDE**—(225-7711). #1—*Shining Through*. #2—*Bugsy*. #3—*The Prince of Tides*. #4—*Grand Canyon*.
- 303. CORONA—PLAZA**—(639-7722). #1—*Freejack*.
- 304. DOUGLSTON—MOVIEWORLD**—(423-7200). #1—*Shining Through*. #2—*Fried Green Tomatoes*. #3—*Prince of Tides*. #4—*Hard Promises*. #5—*Bugsy*. #6—*Grand Canyon*. #7—*Hook*; *Freejack*.
- 305. ELMHURST—LOEWS ELMWOOD**—(429-4770). #1—*The Hand That Rocks the Cradle*. #2—*Juice*. #3—*Love Crimes*. #4—*Kuffs*.
- 306. FLUSHING—MAIN STREET**—(268-3636). #1—*JFK*. #2—*Beauty and the Beast*; *Father of the Bride*. #3—*Grand Canyon*. #4—*The Hand That Rocks the Cradle*.
- 307. FLUSHING—UA QUARTET**—(359-6777). #1—*Juice*. #2—*Father of the Bride*. #3—*Hook*; *Love Crimes*. #4—*Into the Sun*.
- 308. FLUSHING—UTOPIA**—(454-2323). #1—*Father of the Bride*. #2—*Shining Through*.
- 309. FOREST HILLS—CINEMART**—(261-2244). #1—*Alan & Naomi*. #2—*Beauty & the Beast*; *The Inner Circle*.
- 310. FOREST HILLS—CONTINENTAL**—(544-1020). #1—*Hook*. #2—*Hard Promises*. #3—*Shining Through*.
- 311. FOREST HILLS—FOREST HILLS**—(261-7866). #1—*Grand Canyon*. #2—*JFK*.
- 312. FOREST HILLS—LOEWS TRYLON**—(459-8944). *Father of the Bride*.
- 313. FOREST HILLS—MIDWAY**—(261-8572). #1—*Bugsy*. #2—*Freejack*. #3—*The Prince of Tides*. #4—*Fried Green Tomatoes*.
- 314. FRESH MEADOWS—CINEMA 5**—(357-9100). #1—*Father of the Bride*. #2—*Juice*. #3—*Hard Promises*. #4—*The Hand That Rocks the Cradle*. #5—*Into the Sun*.
- 315. FRESH MEADOWS—MEADOWS**—(454-6800). #1—*Grand Canyon*. #2—*Bugsy*. #3—*Freejack*. #4—*Fried Green Tomatoes*. #5—*The Prince of Tides*. #6—*Rush*; *Hook*. #7—*Shining Through*.
- 316. JACKSON HEIGHTS—COLONY**—(478-6777). #1—*Into the Sun*.
- 317. JACKSON HEIGHTS—JACKSON**—(335-0242). #1—*Juice*. #2—*Beauty & the Beast*; *Freejack*. #3—*The Hand That Rocks the Cradle*.
- 318. OZONE PARK—CROSSBAY**—(848-1738). #1—*The Hand That Rocks the Cradle*. #2—*JFK*. #3—*Through 2/6: The Prince of Tides*. Beg. 2/7: *Final Analysis*.
- 319. OZONE PARK—CROSSBAY II**—(641-5330). #1—*Shining Through*. #2—*Through 2/6: Beauty & the Beast*; *Freejack*. Beg. 2/7: *Medicine Man*. #3—*Kuffs*. #4—*Through 2/6: Hook*; *Love Crimes*. Beg. 2/7: *Prince of Tides*. #5—*Bugsy*. #6—*Into the Sun*. #7—*Grand Canyon*.
- 320. REGO PARK—DRAKE**—(457-4002). *American Tail: Fievel Goes West*; *Cape Fear*.
- 321. FLORAL PARK—NORTH SHORE TOWERS**—(229-7702). #1—*Father of the Bride*.
- 322. SUNNYSIDE—CENTER**—(784-3050). #1—*The Hand That Rocks the Cradle*. #2—*Prince of Tides*.

STATEN ISLAND

AREA CODE 718

- 400. ELTINGVILLE—AMBOY**—(356-3800). #1—*Prince of Tides*. #2—*Bugsy*; *Beauty and the Beast*.
- 401. NEW DORP—HYLAN**—(351-6601). #1—*Shining Through*. #2—*The Hand That Rocks the Cradle*; *American Tail: Fievel Goes West*.
- 406. TRAVIS—THE MOVIES AT STATEN ISLAND**—(983-9600). #1—*The Hand That Rocks the Cradle*. #2—*Father of the Bride*. #3—*Prince of Tides*. #4—*Hard Promises*. #5—*Hook*. #6—*Shining Through*. #7—*Fried Green Tomatoes*. #8—*Grand Canyon*. #9—*Through 2/6: Beauty & the Beast*; *Freejack*. Beg. 2/7: *Final Analysis*. #10—*JFK*.

LONG ISLAND

AREA CODE 516

Nassau County

- 500. BALDWIN—GRAND AVENUE**—(223-2323). #1—*Shining Through*. #2—*Bugsy*.
- 501. BELLMORE—MOVIES**—(783-7200). *Father of the Bride*.
- 502. BETHPAGE—MID-ISLAND**—(796-7500). *The Prince of Tides*.
- 503. EAST MEADOW—MEADOWBROOK**—(731-2423). #1—*Shining Through*. #2—*Hard Promises*. #3—*Fried Green Tomatoes*. #4—*JFK*. #5—*Prince of Tides*. #6—*Grand Canyon*.
- 504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—*Father of the Bride*. #2—*Beauty and the Beast*. #3—*Shining Through*. #4—*The Hand That Rocks the Cradle*.
- 505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—*The Hand That Rocks the Cradle*. #2—*Fried Green Tomatoes*. #3—*Father of the Bride*. #4—*JFK*. #5—*Hard Promises*. #6—*The Prince of Tides*. #7—*Bugsy*. #8—*Grand Canyon*.
- 506. GLEN COVE—GLEN COVE**—(671-6668). #1—*Rush*; *Beauty and the Beast*. #2—*Prince of Tides*. #3—*Father of the Bride*. #4—*JFK*. #5—*Shining Through*. #6—*Bugsy*.
- 507. GREAT NECK—SQUIRE**—(466-2020). #1—*Into the Sun*. #2—*Hook*. #3—*Through 2/6: Juice*. Beg. 2/7: *Final Analysis*.
- 509. HICKSVILLE—HICKSVILLE**—(931-6085). #1—*Grand Canyon*. #2—*The Hand That Rocks the Cradle*.
- 510. LAWRENCE—LAWRENCE**—(371-0203). #1—*The Addams Family*. #2—*Into the Sun*. #3—*Juice*.
- 512. LEVITOWN—LOEWS NASSAU SIX**—(731-5400). #1—*Father of the Bride*. #2—*The Hand That Rocks the Cradle*. #3—*Hook*. #4—*Juice*. #5—*Bugsy*. #6—*Beauty and the Beast*; *Love Crimes*.
- 513. LONG BEACH—PARK AVENUE**—(432-0576). #1—*The Hand That Rocks the Cradle*. #2—*Grand Canyon*.
- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—*Shining Through*. #2—*Hard Promises*. #3—*Grand Canyon*. #4—*Hook*. #5—*Bugsy*. #6—*Through 2/6: Freejack*; *Love Crimes*. Beg. 2/7: *Medicine Man*.
- 515. MALVERNE—TWIN**—(599-6966). #1—*The Addams Family*; *Alan & Naomi*. #2—*Cape Fear*; *American Tail: Fievel Goes West*.
- 516. MANHASSET—MANHASSET**—(627-7887). #1—*Love Crimes*. #2—*Shining Through*. #3—*Bugsy*.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—*Shining Through*. #2—*Into the Sun*. #3—*The Hand That Rocks the Cradle*. #4—*Through 2/6: Father of the Bride*. Beg. 2/7: *Medicine Man*. #5—*JFK*. #6—*Prince of Tides*. #7—*Grand Canyon*. #8—*Beauty & the Beast*; *Love Crimes*. #9—*Through 2/6: Freejack*; *Hook*. Beg. 2/7: *Final Analysis*.
- 519. MERRICK—MERRICK TWIN**—(546-1270). #1—*The Hand That Rocks the Cradle*. #2—*The Prince of Tides*.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—*The Prince of Tides*. #2—*Shining Through*.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—*The Last Boy Scout*; *The Addams Family*. #2—*American Tail: Fievel Goes West*; *Cape Fear*.
- 522. PORT WASHINGTON—MOVIES**—(944-6200). #1—*Beauty & the Beast*; *Black Robe*. #2—*JFK*. #3—*Into the Sun*. #4—*Kuffs*; *Freejack*. #5—*Hard Promises*. #6—*The Addams Family*; *Madame Bovary*. #7—*Alan & Naomi*.
- 523. SOUNDVIEW CINEMAS**—(944-3900). #1—*Fried Green Tomatoes*. #2—*The Hand That Rocks the Cradle*. #3—*Hook*. #4—*Prince of Tides*. #5—*Grand Canyon*. #6—*Father of the Bride*.

- 524. ROCKVILLE CENTRE—FANTASY**—(764-8000). #1—*The Hand That Rocks the Cradle*. #2—*Beauty and the Beast*. #3—*The Prince of Tides*. #4—*Fried Green Tomatoes*. #5—*JFK*.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—*Madame Bovary*. #2—*Father of the Bride*.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—*The Prince of Tides*. #2—*Grand Canyon*.
- 527. SYOSSET—SYOSSET TRIPLEX**—(921-5810). #1—*Fried Green Tomatoes*. #2—*JFK*. #3—*The Prince of Tides*.
- 528. SYOSSET—UA CINEMA 150**—(364-0700). *Shining Through*.
- 530. VALLEY STREAM—SUNRISE**—(825-5700). #1—*Juice*. #2—*Juice*. #3—*The Hand That Rocks the Cradle*. #4—*Beauty & the Beast*; *Strictly Business*. #5—*Hook*. #6—*Star Trek VI*; *Kuffs*. #7—*Love Crimes*. #8—*Bugsy*; *The Addams Family*. #9—*The Last Boy Scout*. #10—*Father of the Bride*. #11—*Cape Fear*. #12—*Into the Sun*. #13—*Freejack*.
- 532. WESTBURY—DRIVE-IN**—(334-3400). #1—*The Hand That Rocks the Cradle*. #2—*Shining Through*. #3—*Through 2/6: Into the Sun*. Beg. 2/7: *Final Analysis*.
- 533. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—*The Prince of Tides*. #2—*Fried Green Tomatoes*. #3—*Grand Canyon*. #4—*JFK*. #5—*Hard Promises*. #6—*Shining Through*.
- 534. WESTBURY—WESTBURY**—(333-1911). #1—*Through 1/16: The Addams Family*. Beg. 1/17: *Juice*. #2—*The Station*.

Suffolk County

- 600. BABYLON—BABYLON**—(669-3399). #1—*Shining Through*. #2—*Hook*. #3—*The Prince of Tides*.
- 601. BABYLON—SOUTH BAY**—(587-7676). #1—*The Hand That Rocks the Cradle*; *Grand Canyon*. #2—*Into the Sun*; *Bugsy*. #3—*Father of the Bride*; *Beauty and the Beast*.
- 603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—*JFK*. #2—*Juice*.
- 606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—*Star Trek VI*; *Juice*. #2—*Hook*. #3—*The Hand That Rocks the Cradle*. #4—*Fried Green Tomatoes*. #5—*The Prince of Tides*. #6—*Shining Through*. #7—*Cape Fear*; *Beauty & the Beast*. #8—*Grand Canyon*. #9—*Kuffs*; *Freejack*. #10—*The Addams Family*; *Love Crimes*. #11—*JFK*; *Father of the Bride*. #12—*Hard Promises*; *Into the Sun*.
- 608. COMMACK—MULTIPLEX**—(462-6953). #1—*Love Crimes*; *Beauty & the Beast*. #2—*Grand Canyon*. #3—*Hook*. #4—*Father of the Bride*. #5—*Cape Fear*; *Kuffs*. #6—*JFK*. #7—*Hard Promises*. #8—*Shining Through*. #9—*The Hand That Rocks the Cradle*. #10—*The Prince of Tides*; *Into the Sun*. #11—*Juice*; *Fried Green Tomatoes*. #12—*Bugsy*; *Freejack*; *The Addams Family*.
- 610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—*Shining Through*. #2—*The Hand That Rocks the Cradle*. #3—*Hard Promises*. #4—*Through 2/6: Father of the Bride*. Beg. 2/7: *Medicine Man*. #5—*Bugsy*. #6—*Grand Canyon*. #7—*Prince of Tides*. #8—*JFK*. #9—*Fried Green Tomatoes*. #10—*Through 2/6: Hook*; *Juice*. Beg. 2/7: *Final Analysis*.
- 611. CORAM—PINE**—(698-6442). #1—*Shining Through*. #2—*Hook*. #3—*The Hand That Rocks the Cradle*. #4—*Beauty and the Beast*.
- 612. EAST HAMPTON—CINEMAS**—(324-0448). #1—*Fried Green Tomatoes*. #2—*Shining Through*. #3—*Hard Promises*. #4—*Through 2/6: Grand Canyon*. Beg. 2/7: *Final Analysis*. #5—*Through 2/6: JFK*. Beg. 2/7: *Medicine Man*.
- 613. ELWOOD—ELWOOD**—(499-7800). #1—*Father of the Bride*. #2—*The Hand That Rocks the Cradle*.
- 616. HUNTINGTON—SHORE**—(421-5200). #1—*Grand Canyon*. #2—*The Prince of Tides*. #3—*Hard Promises*. #4—*JFK*.

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MOVIES

- 17. HUNTINGTON STATION—WHITMAN**—(423-1300). *Fried Green Tomatoes.*
- 18. ISLIP—ISLIP**—(581-5200). #1—*The Hand That Rocks the Cradle.* #2—*Beauty and the Beast; Cape Fear.* #3—*Shining Through.*
- 19. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). #1—*Beauty and the Beast; Kuffs.* #2—*The Prince of Tides.* #3—*Shining Through.* #4—*Fried Green Tomatoes.*
- 20. LINDENHURST—LINDENHURST**—(957-5400). Through 2/6: *For the Boys.* Beg. 2/7: *My Girl.*
- 21. MATTITUCK—MATTITUCK**—(298-4405). #1—*Prince of Tides.* #2—*Into the Sun.* #3—*Father of the Bride.* #4—*Shining Through.* #5—*JFK.* #6—*Beauty & the Beast; Kuffs.* #7—*Hook; Juice.* #8—*Bugsy.*
- 23. NORTHPORT—NORTHPORT**—(261-8600). Through 2/6: *For the Boys.* Beg. 2/7: *My Girl.*
- 25. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—*Shining Through.* #2—*Hard Promises.* #3—Through 2/6: *Into the Sun.* Beg. 2/7: *Medicine Man.* #4—*Grand Canyon.* #5—*The Hand That Rocks the Cradle.* #6—*JFK.* #7—*Father of the Bride.* #8—*Prince of Tides.* #9—*Fried Green Tomatoes.* #10—*Bugsy.* #11—Through 2/6: *Kuffs; Love Crimes.* Beg. 2/7: *Final Analysis.* #12—*Beauty & the Beast; Juice.* #13—*Hook; Freejack.*
- 127. PORT JEFFERSON—TWIN**—(928-6555). #1—*JFK.* #2—*Grand Canyon.*
- 130. SAG HARBOR—SAG HARBOR**—(725-0010). *The Station.*
- 132. SAYVILLE—SAYVILLE CINEMAS**—(589-0040). #1—*Hook.* #2—*Grand Canyon.* #3—*The Prince of Tides.*
- 133. SMITHTOWN—SMITHTOWN**—(265-1551). Through 2/6: *For the Boys.* Beg. 2/7: *My Girl.*
- 134. SOUTHAMPTON—SOUTHAMPTON**—(283-1300). #1—*Bugsy.* #2—*The Hand That Rocks the Cradle.* #3—*Father of the Bride.* #4—*Hook; Juice.* #5—Through 2/6: *Into the Sun; Love Crimes.* Beg. 2/7: *JFK.*
- 135. STONY BROOK—LOEWS**—(751-2300). #1—*The Hand That Rocks the Cradle.* #2—*Love Crimes; Hook.* #3—*Father of the Bride.*
- 136. WEST ISLIP—TWIN**—(669-2626). #1—*The Hand That Rocks the Cradle.* #2—*Father of the Bride.*
- 138. WESTHAMPTON—HAMPTON ARTS**—(288-2600). #1—*Alan & Naomi.* #2—*Grand Canyon.*
- 139. WESTHAMPTON—WESTHAMPTON**—(288-1500). *Prince of Tides.*

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(234-7300). #1—*Shining Through.* #2—*Bugsy.*
- 702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—*JFK.* #2—*Bugsy.* #3—*Hard Promises.*
- 703. GREENBURGH—CINEMA 100**—(946-4680). #1—*The Prince of Tides.* #2—*The Hand That Rocks the Cradle.*
- 704. HARRISON—CINEMA**—(835-9800). *Hook.*
- 705. HARTSDALE—CINEMA**—(428-2200). #1—*Hook.* #2—*Hard Promises.* #3—*JFK.* #4—*Freejack; Grand Canyon.*
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—*Beauty & the Beast; Freejack.* #2—*Bugsy.* #3—*Grand Canyon.* #4—*Juice.* #5—*Fried Green Tomatoes.* #6—*The Hand That Rocks the Cradle.* #7—*JFK.* #8—*The Prince of Tides.* #9—*Shining Through.* #10—*Father of the Bride.*
- 707. LARCHMONT—PLAYHOUSE**—(834-3001). *Shining Through.*
- 708. MAMARONECK—PLAYHOUSE**—(698-2200). #1—*The Prince of Tides.* #2—*Grand Canyon.* #3—Through 2/6: *Bugsy.* Beg. 2/7: *Final Analysis.* #4—*JFK.*
- 709. MOUNT KISCO—MOUNT KISCO**—(666-6900). #1—*JFK.* #2—*Hook.* #3—*The Prince of Tides.* #4—*The Hand That Rocks the Cradle; Beauty and the Beast.* #5—*Hard Promises; Grand Canyon.*
- 714. PEEKSKILL—BEACH**—(737-6262). #1—*Freejack.* #2—*JFK.* #3—*Hook.* #4—*Father of the Bride.*

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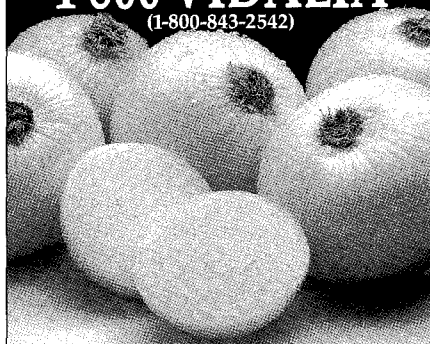
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MOVIES

- 715. PEEKSKILL—WESTCHESTER MALL**—(528-8822). #1—Juice. #2—Beauty and the Beast. #3—Shining Through. #4—The Hand That Rocks the Cradle; Love Crimes.
- 716. PELHAM—PICTURE HOUSE**—(738-3160). Fried Green Tomatoes.
- 718. RYE—RYE RIDGE**—(939-8177). #1—Father of the Bride. #2—Fried Green Tomatoes.
- 719. SCARSDALE—FINE ARTS**—(723-6699). Kafka.
- 722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—Shining Through. #2—Father of the Bride. #3—The Hand That Rocks the Cradle. #4—Love Crimes; Beauty and the Beast.
- 723. YONKERS—MOVIELAND**—(793-0002). #1—Fried Green Tomatoes. #2—The Prince of Tides. #3—Grand Canyon. #4—Through 2/6: Into the Sun. Beg. 2/7: Final Analysis. #5—Hook. #6—Juice.
- 724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-0220). #1—Fried Green Tomatoes. #2—Prince of Tides. #3—JFK. #4—Bugsy. #5—Grand Canyon. #6—Through 2/6: Hard Promises. Beg. 2/7: Final Analysis. #7—Through 2/6: Hook. Beg. 2/7: Hard Promises.

Rockland County

- 753. NANUET—MOVIES**—(623-0211). #1—Rush. #2—Cape Fear. #3—Into the Sun. #4—Beauty & the Beast; Star Trek VI. #5—The Hand That Rocks the Cradle.
- 755. NEW CITY—CINEMA 6**—(634-5100). #1—Father of the Bride. #2—Cape Fear. #3—The Prince of Tides. #4—Grand Canyon. #5—Bugsy; The Hand That Rocks the Cradle. #6—Beauty and the Beast.
- 756. NEW CITY—UA CINEMA 304**—(634-8200). #1—Shining Through. #2—JFK.
- 757. NYACK—CINEMA EAST**—(358-6631). JFK.
- 759. PEARL RIVER—CENTRAL**—(735-2530). #1—Grand Canyon. #2—Shining Through.
- 760. PEARL RIVER—PEARL RIVER**—(735-6500). Father of the Bride.
- 762. SPRING VALLEY—PIX**—(425-1132). #1—The Hand That Rocks the Cradle. #2—The Last Boy Scout; Beauty and the Beast.
- 764. LAFAYETTE**—(357-6030). The Prince of Tides.

CONNECTICUT

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Fairfield County

- 800. BROOKFIELD**—(775-0070). #1—Fried Green Tomatoes. #2—Hook.
- 801. DANBURY—CROWN CINE**—(743-2200). #1—The Prince of Tides. #2—Grand Canyon. #3—Shining Through.
- 802. DANBURY—CROWN CINEMA**—(748-2923). #1—Father of the Bride. #2—JFK.
- 803. DANBURY—CROWN PALACE**—(748-7496). #1—Hard Promises. #2—The Hand That Rocks the Cradle. #3—Freejack; Beauty and the Beast.
- 805. FAIRFIELD—COMMUNITY**—(255-6555). #1—Father of the Bride. #2—Shining Through.
- 807. GREENWICH—CINEMA**—(869-6030). #1—Bugsy. #2—Fried Green Tomatoes.
- 808. GREENWICH—CROWN PLAZA**—(869-4030). #1—The Inner Circle. #2—Beauty & the Beast; JFK. #3—The Prince of Tides.
- 809. NEW CANAAN—PLAYHOUSE**—(966-0600). #1—Shining Through. #2—The Prince of Tides.
- 810. NORWALK—CINEMA**—(838-4504). #1—Beauty & the Beast; Juice. #2—The Hand That Rocks the Cradle.
- 813. SOUTH NORWALK—SONO**—(866-9202). Through 2/10: Naked Lunch. Beg. 1/11: The Man in the Moon.
- 815. STAMFORD—CROWN AVON**—(324-9205). #1—Freejack. #2—Hard Promises; Kuffs.

- 816. STAMFORD—CROWN CINEMA**—(324-3100). #1—Father of the Bride. #2—Shining Through. #3—Grand Canyon.
- 817. STAMFORD—CROWN RIDGEWAY**—(323-5000). #1—Hook. #2—The Hand That Rocks the Cradle.
- 818. STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—The Hand That Rocks the Cradle. #2—Freejack. #3—Bugsy. #4—Hook. #5—Through 2/6: Beauty and the Beast; Kuffs. Beg. 2/7: Final Analysis. #6—Love Crimes.
- 819. TRUMBULL—CROWN CINEMA**—(374-0462). #1—Juice. #2—Father of the Bride. #3—JFK.
- 820. WESTPORT—FINE ARTS**—(227-3324). #1—Grand Canyon. #2—The Prince of Tides. #3—JFK. #4—Bugsy.
- 821. WESTPORT—POST**—(227-0500). Fried Green Tomatoes.
- 822. WILTON—CINEMA**—(762-5678). Hard Promises.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN CINEMA FIVE**—(997-6873). #1—Shining Through. #2—Grand Canyon. #3—Prince of Tides. #4—Bugsy; Kuffs. #5—Into the Sun; Hook.
- 901. JERSEY CITY—HUDSON CINEMA 4**—(435-9110). #1—Juice. #2—The Hand That Rocks the Cradle. #3—Rush. #4—Beauty and the Beast; Into the Sun.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—Hook. #2—Bugsy. #3—Father of the Bride. #4—Juice. #5—Grand Canyon. #6—The Prince of Tides. #7—Shining Through. #8—Beauty & the Beast; The Last Boy Scout. #9—Juice.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—Grand Canyon. #2—Father of the Bride. #3—The Prince of Tides. #4—Bugsy. #5—Fried Green Tomatoes. #6—Beauty and the Beast; Love Crimes. #7—JFK. #8—Into the Sun.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—Freejack. #2—The Hand That Rocks the Cradle. #3—Juice. #4—Shining Through. #5—Hard Promises. #6—Kuffs; Hook.
- 906. GUTTENBERG—GALAXY TRIPLEX**—(854-6540). #1—Hook. #2—Prospero's Books. #3—Naked Lunch.
- 908. UNION CITY—SUMMIT THEATER**—(865-2886). #1—Cape Fear; The Prince of Tides. #2—The Last Boy Scout; Hook.

Essex County

- 910. BLOOMFIELD—CENTER**—(748-7900). Naked Lunch.
- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—Kuffs. #2—Juice.
- 912. CEDAR GROVE—CINEMA 23**—(857-0877). #1—Shining Through. #2—Grand Canyon. #3—Love Crimes. #4—Beauty & the Beast; The Addams Family. #5—Freejack; Kuffs; The Inner Circle.
- 916. MILLBURN—MILLBURN**—(376-0800). #1—Grand Canyon. #2—Bugsy.
- 917. MONTCLAIR—CLARIDGE**—(746-5564). #1—The Hand That Rocks the Cradle. #2—Father of the Bride. #3—Bugsy.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—Into the Sun. #2—The Last Boy Scout; Beauty and the Beast.
- 919. NEWARK—ALL-JERSEY MULTIPLEX**—(817-8100). #1—Shining Through. #2—Into the Sun. #3—Juice. #4—Juice; Beauty & the Beast. #5—The Last Boy Scout; The Addams Family. #6—Grand Canyon. #7—The Hand That Rocks the Cradle. #8—Hook. #9—Freejack. #10—Love Crimes. #11—Hard Promises. #12—Kuffs.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—JFK. #2—The Prince of Tides. #3—Through 2/6: Hook. Beg. 2/7: Final Analysis.

- 922. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—The Prince of Tides. #2—JFK. #3—Shining Through

AREA CODE 908

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). The Addams Family; Beauty and the Beast.
- 931. CRANFORD—CRANFORD**—(276-9120). #1—Rush. #2—Bugsy.
- 932. ELIZABETH—ELMORA**—(352-3483). The Prince of Tides.
- 933. LINDEN—LINDEN FIVE**—(925-9787). #1—Kuffs. #2—Love Crimes. #3—The Hand That Rocks the Cradle. #4—The Addams Family; Beauty and the Beast. #5—Shining Through; Into the Sun.
- 934. ROSELLE PARK—NEW PARK**—(241-2525). #1—The Hand That Rocks the Cradle. #2—Beauty and the Beast; Cape Fear. #3—Shining Through. #4—Grand Canyon. #5—Freejack; Hook.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). Madame Bovary.
- 936. UNION—UNION**—(686-4373). #1—Hard Promises. #2—The Prince of Tides.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—The Prince of Tides. #2—Hook. #3—Grand Canyon.
- 938. WESTFIELD—TWIN**—(654-4720). #1—Naked Lunch; Beauty and the Beast. #2—Father of the Bride.

AREA CODE 201

Bergen County

- 950. BERGENFIELD—CINEMA 5**—(385-1600). #1—JFK. #2—Kuffs. #3—Hook. #4—Rush. #5—Father of the Bride; The Hand That Rocks the Cradle.
- 951. CLOSTER—CLOSTER**—(768-8800). Grand Canyon.
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—Father of the Bride. #2—Love Crimes; Juice. #3—Into the Sun. #4—The Hand That Rocks the Cradle.
- 953. EMERSON—QUAD**—(261-1000). #1—Grand Canyon. #2—The Hand That Rocks the Cradle. #3—My Girl; The Last Boy Scout. #4—American Tail: Fievel Goes West; Rush.
- 956. FORT LEE—LINWOOD**—(944-6900). #1—Through 2/6: JFK. Beg. 2/7: Final Analysis. #2—Shining Through.
- 959. PARAMUS—CINEMA 35**—(845-5070). Star Trek VI.
- 961. PARAMUS—ROUTE 4**—(487-7909). #1—The Hand That Rocks the Cradle. #2—Beauty and the Beast; Kuffs. #3—Grand Canyon. #4—The Prince of Tides. #5—JFK. #6—Fried Green Tomatoes. #7—Into the Sun. #8—Bugsy. #9—Hook. #10—Shining Through.
- 962. PARAMUS—ROUTE 17**—(843-3830). #1—Juice. #2—Father of the Bride. #3—Hard Promises.
- 964. RAMSEY—LOEWS INTERSTATE**—(327-0158). #1—Father of the Bride. #2—The Hand That Rocks the Cradle.
- 965. RIDGEFIELD—PARK 10**—(440-6661). #1—Shining Through. #2—Fried Green Tomatoes. #3—Grand Canyon. #4—Beauty and the Beast; Freejack. #5—Juice. #6—Hook; Love Crimes. #7—Hard Promises. #8—JFK. #9—Bugsy; The Prince of Tides. #10—Father of the Bride; The Hand That Rocks the Cradle.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—Grand Canyon. #2—The Prince of Tides. #3—Shining Through. #4—The Hand That Rocks the Cradle.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—Shining Through. #2—Bugsy. #3—Prince of Tides. #4—Beauty & the Beast; The Inner Circle.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-8020). #1—Father of the Bride; Bugsy. #2—Cape Fear; Beauty and the Beast.
- 972. WESTWOOD—PASCACK**—(664-3200). #1—Shining Through. #2—The Prince of Tides. #3—Through 2/6: Hook. Beg. 2/7: Final Analysis. #4—JFK.

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

is index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing. The date in parentheses at the end of the capsule review refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

PAA RATING GUIDE

	General Audiences. All ages admitted.
G:	Parental Guidance Suggested. Some material may be inappropriate for children.
G-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
IC-17:	No children under 17 admitted.

NEW FILMS

New films recommended by *New York's* critic.

THE ADDAMS FAMILY—(1 hr. 42 min.; 1991) The plot is ramshackle at best—Uncle Fester comes back, but is it really Uncle Fester?—yet this gentle graveyard comedy, directed by cinematographer Barry Sonnenfeld, moves confidently from one silky joke to the next. Sonnenfeld and writers Caroline Thompson and Larry Wilson have captured the deadpan ghoulish chic of Charles Addams's great cartoon creation. (12/2/91) PG-13. 36, 58, 160, 222, 510, 515, 521, 522, 530, 534, 606, 608, 912, 919, 930, 933

LAN & NAOMI—(1 hr. 36 min.; 1992) A Jewish boy grapples with the conflicting demands of his peers to assimilate in a predominantly Christian neighborhood and his friendship with a traumatized young refugee from Hitler's Europe. Directed by Sterling Van Wagenen. With Lukas Haas, Michael Gross, and Zohra Lampert. PG. 9, 26, 49, 67, 309, 515, 522, 638

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is no more than moderately entertaining, but the 30-year-old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. 10

IT PLAY IN THE FIELDS OF THE LORD—(3 hrs. 5 min.; 1991) Hector Babenco has preserved the moral intelligence of Peter Matthiessen's 1965 novel but lost much of its adventure-story kick. Aidan Quinn is Martin Quarrier, a nerdy evangelist sent to convert an Amazonian tribe, the Niaruna; yet the Niaruna are also being invaded by another sort of savior: Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who joins the tribe in hopes of protecting it from land-grabbing whites. As missionaries woo Indians and battle one another—John Lithgow has an amusingly creepy turn as a righteous evangelist—Babenco undercuts our routine distinctions between white and Indian, Christian and heathen, Protestant and Catholic, civilized and savage. He also undercuts some of the actors, though he wins Daryl Hannah's best work in years as Leslie's open-minded and emotionally hungry missionary wife. Perhaps the most passionate

actor of his generation, Quinn gives an engrossing, superbly tormented performance. Though Babenco sometimes grows ploddingly romantic about the sphinxlike Indians, his movie has emotional force. (Powers, 12/9/91) R. 38, 61

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. The Beast, for instance, lacks fantasy—he's just a big guy, moderately ugly, with a couple of long incisors—and the songs by Alan Menken (music) and the late Howard Ashman (lyrics) have the familiar, soothing sound of fifties Broadway. As in *The Little Mermaid*, the subsidiary characters—the nattering candles and clocks and pieces of crockery—are a lot more fun than the hero and heroine. (11/25/91) G. 10, 20, 40, 55, 87, 152, 157, 158, 160, 206, 211, 214, 216, 218, 220, 222, 301, 306, 309, 317, 319, 400, 406, 504, 506, 512, 517, 522, 524, 530, 601, 606, 608, 611, 618, 619, 621, 625, 706, 709, 715, 722, 753, 755, 762, 803, 808, 810, 818, 901, 902, 904, 912, 918, 919, 930, 933, 934, 938, 961, 965, 970, 971

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Dir. by Bruce Beresford. R. 3, 38, 522

★BUGSY—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas—a visionary goon who worked on his diction and manners and who hated his buggy nickname—and he gives a complex and rousing performance. Buggy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. (12/16/91) R. 9, 19, 26, 33, 60, 67, 85, 155, 158, 160, 203, 210, 217, 219, 302, 304, 313, 315, 319, 400, 500, 505, 506, 512, 514, 516, 530, 601, 608, 610, 621, 625, 634, 700, 702, 706, 708, 724, 755, 807, 818, 820, 900, 902, 904, 916, 917, 931, 961, 965, 970, 971

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. Written by Wesley Strick, who adapted the old James R. Webb screenplay, which, in turn, was based on a novel by John D. MacDonald. (11/25/91) R. 20, 31, 59, 68, 160, 204, 320, 601, 521, 530, 606, 608, 618, 753, 755, 908, 934, 971

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. 10

★THE DOUBLE LIFE OF VÉRONIQUE—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. 81

★EUROPA, EUROPA—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. Holland has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. (7/15/91) R. 14, 813

FATHER OF THE BRIDE—(1 hr. 41 min.; 1991) A remake of the old Spencer Tracy-Elizabeth Taylor comedy about a dad who won't let go of his daughter, and pretty much a miss. Steve Martin, who is really too young for this sort of thing, appears in the Tracy role as George Banks and practically swallows his tongue when he hears that young Annie (Kimberly Williams), 22, is heading to the altar. Charles Shyer, directing for the first time, must have encouraged Martin to be as broad as possible, and we kept wondering what the hippest comic in the movies was doing in material this square. Incest would perhaps be a better solution to George's problems than all this overwrought humiliation. Diane Keaton plays George's wife and is given nothing to do but grin at his discomfort. Martin Short, his hair teased, wrestling with an indecipherable Hungaro-Litho-Slovak accent, is funny for a while as a fussy wedding coordinator, but Short is forced to draw too much on his powers of caricature. (1/13/92) PG. 10, 21, 36, 44, 66, 89, 152, 200, 215, 219, 306, 307, 308, 312, 314, 321, 406, 501, 504, 505, 506, 512, 517, 523, 524, 530, 601, 606, 608, 610, 613, 621, 625, 634, 635, 636, 706, 714, 718, 722, 755, 760, 802, 805, 816, 819, 902, 904, 917, 938, 950, 952, 962, 964, 965, 971

FINAL ANALYSIS—(2 hrs. 4 min.; 1992) Phil Joanou directs screenwriter Wesley Strick's steamy psychological thriller about a psychiatrist who becomes sexually involved with a patient. With Richard Gere, Kim Basinger, Uma Thurman, and Eric Roberts. R. 7, 60, 155, 217, 219, 300, 318, 406, 507, 517, 532, 610, 612, 625, 708, 724, 818, 920, 956, 972

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-

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the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses. Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. See it in a spirit of tolerance and wit for the good moments. (9/30/91) R. 38, 42

★ **FOR THE BOYS**—(2 hrs. 28 min.; 1991) Obvious in some ways and, we suppose, ripely sentimental, but it's also remarkably powerful, effective, and funny. Bette Midler and James Caan play a pair of legendary entertainers who dislike each other but who perform for the troops, cracking jokes through many wars. The flashback structure is corny, but within the conventional framework, the movie, written by Marshall Brickman and the team of Neal Jimenez and Lindy Laub (Jimenez and Laub wrote the original story), is often sharp and emotionally vivid, and Mark Rydell directs with the strength that he exhibited only once before—in *The Rose*, which also starred Midler. Caan sings a little, dances a little: As a legendary entertainer, he's no more than a pleasant faker, but he gets the private hollowiness of the man very touchingly. It's Midler's movie. (12/2/91) R. 52, 615, 620, 623, 633

FREEJACK—(1 hr. 50 min.; 1992) A race-car driver (Emilio Estevez) crashes into the year 2009—literally. There he is pursued by a futuristic bounty hunter (Mick Jagger) and shmoozed by a slick salesman (Anthony Hopkins) selling immortality. Dir. by Geoff Murphy. R. 7, 18, 24, 33, 62, 85, 150, 152, 157, 158, 160, 208, 210, 214, 216, 218, 222, 300, 303, 304, 313, 315, 317, 319, 406, 514, 517, 522, 530, 606, 608, 625, 705, 706, 714, 803, 815, 818, 905, 912, 919, 934, 965

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Directed by Jon Avnet. PG-13. 19, 19, 53, 83, 200, 206, 214, 219, 304, 313, 315, 406, 503, 505, 523, 524, 527, 533, 606, 608, 610, 612, 617, 619, 625, 706, 716, 718, 723, 724, 800, 807, 821, 904, 961, 965

★ **GRAND CANYON**—(2 hrs. 20 min.; 1991) Working with his wife, Meg, who collaborated with him on the screenplay, Lawrence Kasdan has made a film about the collapse of civic life in America—the war of all against all on the streets, the raging social divisions, the hazards and humiliations of city living that are now accepted as routine. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a life-affirming surge of emotion that isn't very helpful. But Kasdan is reaching out. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. The other major players are Mack's wife, Claire (Mary McDonnell), who adopts an abandoned baby; his best friend, Davis (Steve Martin), a producer of crass, violent action movies who gets a taste of his own medicine on the street; and his secretary, Dee (Mary-Louise Parker), who is having an affair with Mack. With Alfre Woodard. (1/13/92) R. 12, 19, 19, 48, 80, 152, 160, 200, 206, 213, 219, 220, 302, 304, 306, 311, 315, 319, 406, 503, 505, 509, 513, 514, 517, 523, 526, 533, 601, 606, 608, 610, 612, 616, 625, 627, 632, 638, 705, 706, 708, 709, 723, 724, 755, 759, 801, 816, 820, 900, 902, 904, 912, 916, 919, 934, 937, 951, 953, 961, 965, 967

GUILTY AS CHARGED—(1 hr. 35 min.; 1991) A black comedy about a self-appointed avenger of crime who tracks down and then executes escaped or paroled murderers in a homemade electric chair with the help of a minister and a retired wrestler. With Rod Steiger and Lauren Hutton. NR. 6

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. 10, 19, 26, 26, 34, 55, 66, 85, 91, 152, 157, 158, 160, 200, 203, 211, 213, 216, 218, 220, 222, 300, 305,

306, 314, 317, 318, 322, 401, 406, 504, 505, 509, 512, 513, 517, 519, 523, 524, 530, 532, 601, 606, 608, 610, 611, 613, 618, 625, 634, 635, 636, 703, 706, 709, 715, 722, 753, 755, 762, 803, 810, 817, 818, 901, 905, 917, 919, 933, 934, 950, 952, 953, 961, 964, 965, 967

HARD PROMISES—(1 hr. 35 min.; 1992) Can Joey Coalter, a charming rogue with wanderlust, win his ex-wife back before she marries a dependable appliance salesman? He has 24 hours to try in this romantic comedy. Directed by Martin Davidson. With Sissy Spacek, William Peterson, and Brian Kerwin. PG. 12, 18, 36, 59, 67, 85, 152, 160, 210, 214, 219, 304, 310, 314, 406, 503, 505, 514, 522, 533, 606, 608, 610, 612, 616, 625, 702, 705, 709, 724, 724, 803, 815, 822, 905, 919, 936, 962, 965

HEAR MY SONG—(1 hr. 44 min.; 1992) Reviewed in this issue. R. 63

HIGH HEELS—(1 hr. 55 min.; 1991) In Spanish with English subtitles. Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almodóvar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. Crazy as he is, he wants to make contact with everyone. With Marisa Paredes as a great singer-actress who returns to Madrid and the daughter she abandoned years earlier, and Victoria Abril as the daughter, a creepily competitive yet haplessly loving rival. High and low camp mixed together. (12/16/91) R. 9, 81

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace and involvement. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. Peter enters a Neverland that is a cross between your local Burger King and a particularly congested page of *Where's Waldo?* As Hook, Dustin Hoffman chews on his ratty wig and displays his teeth and nose and painted eyebrows with theatrical relish. His professionalism is a relief. And Bob Hoskins, as Smee, Hook's obsequious partner in larceny, does a great double-pump windup in a pirate baseball game. The rest of the movie is corporate whimsy. (1/6/92) PG. 12, 33, 59, 67, 150, 152, 158, 160, 200, 204, 217, 219, 222, 300, 304, 307, 310, 315, 319, 406, 507, 512, 514, 517, 523, 530, 600, 606, 608, 610, 611, 621, 625, 632, 634, 635, 704, 705, 709, 714, 723, 724, 800, 817, 818, 900, 902, 905, 906, 908, 919, 920, 934, 937, 950, 961, 965, 966, 972

IN THE HEAT OF PASSION—(1 hr. 20 min.; 1992) Charlie, an aspiring actor, gets a part in a TV crime show because he resembles an at-large rapist. But when some unscrupulous viewers notice the likeness, Charlie's life begins to imitate art. R. 38

THE INNER CIRCLE—(2 hrs. 17 min.; 1991) One summer night in 1939, a humble projectionist is summoned from his wedding bed by the KGB and driven to the Kremlin to show films to a very special audience of one—Stalin. An inside look at the era through the eyes of Stalin's personal movie projectionist from 1935 to 1953. PG-13. 10, 45, 309, 808, 912, 970

INTO THE SUN—(1 hr. 40 min.; 1992) A bratty young actor seeks the advice of a disciplined, unbending Air Force captain in preparation for an upcoming film role as a fighter pilot. Directed by Deborah Moore. With Anthony Michael Hall and Michael Pare. PG-13. 7, 20, 33, 51, 89, 150, 155, 156, 157, 158, 160, 208, 210, 211, 222, 300, 307, 314, 316, 319, 507, 510, 517, 522, 530, 532, 601, 606, 608, 621, 625, 634, 723, 753, 900, 901, 904, 918, 919, 933, 952, 961

★ **JKF**—(3 hrs. 8 min.; 1991) All right, everybody, calm down. It's just a movie, remember? And as a movie, some of it is stunning. Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information,

speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone plays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissecting it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. He gives alternate versions, works out positions. Monochromatic performance from Costner; good performances from Gary Oldman, Oswald and Tommy Lee Jones as alleged conspirators; Clay Shaw; much grandstanding from Stone and screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. The movie is a puzzle, an adventure. Don't be afraid of it. (1/6/92) R. 9, 9, 19, 2, 64, 79, 160, 206, 210, 219, 220, 301, 306, 311, 31, 406, 503, 505, 506, 517, 522, 524, 527, 533, 603, 608, 610, 612, 616, 621, 625, 627, 634, 702, 705, 708, 709, 714, 724, 756, 757, 802, 808, 819, 820, 90, 920, 922, 950, 956, 961, 965, 972

JUICE—(1 hr. 34 min.; 1992) The first movie directed by Ernest R. Dickerson—Spike Lee's cinematographer—is wellacted and wellshot, but it's essentially a commercial exercise, unconscious of itself or its place in the world. In Harlem, four high-school boys, aiming and determined to do something, go from ripping records stores to ripping off a corner grocery store, an act that leaves the owner of the store with a bullet in the head. One of them, Quincy, or Q (Omar Epps), demonstrates talent as a disk jockey and may even have an instinct for long-term survival, whereas Bishop (Tupac Shakur), an articulate nihilist, feels he's going nowhere and tries to pull everyone down with him. There are good scenes on the street, in a raucous club, and at a weirdly friendly gun shop. But there's something passive and unintelligent about the movie as if Dickerson himself were numbed by the misery of Harlem. The four boys are in the grip of a destructive way of life, and the movie seems to accept the senselessness of that life with something like complacency. Dickerson has a casual sense of humor that bodes well, but he's trapped, like the people who made *New Jack City*, in the dumb commercial strategy of exciting the audience with crime and then moralizing over what earlier excited them. There's got to be some way out of this bind. (2/3/92) R. 5, 18, 24, 32, 52, 65, 85, 91, 150, 152, 152, 156, 157, 158, 158, 160, 160, 208, 211, 211, 214, 215, 218, 218, 220, 222, 300, 305, 307, 314, 317, 507, 510, 512, 530, 530, 534, 603, 606, 608, 610, 621, 625, 634, 706, 715, 723, 810, 819, 901, 902, 902, 905, 911, 919, 919, 952, 962, 965

KAFKA—(1 hr. 28 min.; 1991) Jeremy Irons, of the ghost-white skin and deep-socket skull, makes a gloomily impressive Franz Kafka, but the most famous neurotic of the century should probably not be the hero of a movie. An academic thriller, *Kafka* was written by Lem Dobbs and directed by Steven Soderbergh, and it's the kind of failure that is more painful than the usual low-minded botch. The movie is set in Prague, in 1919, and might be described as a literal-minded Gothic fantasia on Kafka's life and themes. Kafka, trying to find out why a friend has disappeared, gets caught up with some shadowy anarchists and the police. After chasing around Prague's convoluted geography, he enters the Castle—the ruling center overlooking the city—and encounters some mad scientists doing experiments on human beings. In other words, Kafka's tormented writings have been used as a premonition of the Nazis and have also been grafted onto such movie material as old horror films and Carol Reed's *The Third Man*. Soderbergh does period re-creation and expressionist nightmare, and some of the movie—the atmosphere in Kafka's insurance office, for instance—is highly effective in a limited way. But mostly *Kafka* is a mistake. With Theresa Russell, Alec Guinness, Joel Grey, Jeroen Krabbe, and Ian Holm. (2/3/92) PG-13. 50, 719

KUUFFS—(1 hr. 40 min.; 1991) After his brother is gunned down in the line of duty, a 21-year-old high-school dropout (Christian Slater) inherits a private police-patrol service and a personal vendetta. PG-13. 158, 160, 204, 210, 216, 305, 319, 522, 530, 606, 608, 619, 621, 625, 815, 818, 900, 905, 911, 912, 919, 933, 950, 961

THE LAST BOY SCOUT—(1 hr. 47 min.; 1991) Bruce Willis and Damon Wayans play an ex-CIA agent and a former football player who join forces to save the girl in a murder-mystery directed by Tony Scott. R. 33, 60, 158, 160, 213, 219, 521, 530, 762, 902, 908, 918, 919, 953

LET HIM HAVE IT—(1 hr. 54 min.; 1991) In post-World War II London, Derek Bentley and Chris Craig were

convicted of murdering a police officer, though only one pulled the trigger. Peter Medak directs a film based on the true story of the infamous 1952 trial and the media circus that surrounded it. R. 11

FE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, and Jim Broadbent. NR. 14, 38

VE CRIMES—(1 hr. 30 min.; 1992) Lizzie Borden directs an erotic thriller about an ambitious prosecuting attorney (Sean Young) who seeks out an alleged rapist (Patrick Bergin) for some dangerous—and kinky—games. R. 3, 18, 33, 44, 67, 85, 158, 160, 217, 220, 300, 305, 307, 319, 512, 514, 516, 517, 530, 606, 608, 625, 634, 635, 715, 722, 818, 904, 912, 919, 933, 952, 965

IE LUNATIC—(1 hr. 33 min.; 1992) A ribald comedy set in a small Jamaican village, about an unusual ménage à trois consisting of a good-natured vagabond, a lusty German tourist, and a multitasked butcher. R. 13

ADAME BOVARY—(2 hrs. 10 min.; 1991) In French with English subtitles. Claude Chabrol's close adaptation of Flaubert's classic novel about a bored housewife (Isabelle Huppert) and her ill-fated attempts to escape her bourgeois life. PG. 3, 43, 522, 524, 813, 935

EDICINE MAN—(1 hr. 44 min.; 1991) A renegade research scientist (Sean Connery) and his assistant (Lorraine Bracco) are deep in the Brazilian jungle, on the verge of finding a cure for cancer—but first the ambitious duo must save the rain forest. PG-13. 10, 26, 55, 66, 319, 514, 517, 610, 612, 625

IEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by István Szabo. With Niels Arstrup. PG-13. 18, 54

ISSISSIPPI MASALA—(1 hr. 58 min.; 1991) Reviewed in this issue. R. 3, 26, 43

MY OWN PRIVATE IDAMO—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. The sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. 1*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. 3

AKED LUNCH—(1 hr. 55 min.; 1991) David Cronenberg's adaptation of the classic underground novel is closer in style to *Barton Fink* than to William Burroughs. Drawing on events from Burroughs's life (most notably the accidental killing of his wife), this brilliant yet slight movie is less an assault on star-spangled decency than an amusingly hallucinatory fable about the origins of the book whose title it shares. Set in 1953 New York City and the imaginary North African territory of Interzone (which is equal parts Tangier and hell), it focuses on Burroughs's alter-ego, William Lee (Peter Weller), a man "addicted to something that doesn't exist"—writing. Although the movie's filled with bad sights—icky secretions, needles gouging into arms—*Naked Lunch* isn't really a gross-out movie. It's about the psychic pain that transforms Lee/Burroughs into an artist. Although the supporting cast couldn't be better (does Judy Davis ever put a foot wrong?), the knockout performance is by Weller. Minute by minute, Cronenberg's picture is a small masterpiece—moody, elegant, funny as hell. But the movie's triumph is more stylistic than emotional. The most disturbing thing about *Naked Lunch* is that it isn't in the least disturbing. (Powers, 1/20/92) R. 7, 46, 59, 813, 906, 910, 938

★ PARIS IS BURNING—(1 hr. 18 min.; 1991) Jennie Livingston's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. 10

★ THE PRINCE OF TIDES—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. There, he encounters psychoanalysis, Jews, dinner parties, homosexuals, and other forces of the big city, all of which work on him, combining to open up his soul. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. But as the New York psychoanalyst Susan Lowenstein, she is like a piece of waxed fruit with long nails. (12/16/91) R. 9, 9, 19, 25, 31, 62, 67, 67, 87, 152, 155, 200, 204, 206, 214, 217, 219, 300, 302, 304, 313, 315, 318, 319, 322, 400, 406, 502, 503, 505, 506, 517, 519, 520, 523, 524, 526, 527, 533, 600, 606, 608, 610, 616, 619, 621, 625, 632, 639, 703, 706, 708, 709, 723, 724, 755, 764, 801, 808, 809, 820, 900, 902, 904, 908, 920, 922, 932, 936, 937, 961, 965, 967, 970, 972

PROSPERO'S BOOKS—(2 hrs. 5 min.; 1991) Peter Greenaway's expansive version of Shakespeare's *Tempest* guides us through the books Prospero employs to civilize his barren exile. With John Gielgud. R. 3, 906

RHAPSODY IN AUGUST—(1 hr. 38 min.; 1991) In Japanese with English subtitles. On holiday in the countryside outside Nagasaki, three generations have their reflections on the effects of war interrupted by the sudden arrival of a foreigner (Richard Gere). Directed by Akira Kurosawa. PG. 14

★ RUSH—(2 hrs.; 1991) About two narcs who get in too deep, and though the needles inserted into their veins may cause you to look away, the faces are good. Lili Fini Zanuck, directing her first feature, certainly doesn't set the table with doilies. This is harsh, vivid, painful material—hard-boiled stuff about lonely drug panics, trust, and betrayal—and Zanuck successfully creates and holds moods between Jason Patric and Jennifer Jason Leigh, tense, ambivalent moods lasting through long scenes played out in near silence. Leigh does her flat, strong, bottom-dog-courage readings, and Patric, his voice softened, as if he expected trouble and saw no reason to get excited in advance, continues to be the best young actor in American movies. (1/13/92) R. 10, 20, 33, 55, 87, 152, 200, 315, 506, 753, 901, 931, 950, 953

SHINING THROUGH—(2 hrs. 7 min.; 1992) A Queens secretary falls for her boss, a military intelligence officer, and goes undercover inside the home of a high-ranking Nazi official to prove herself. Based on the novel by Susan Isaacs. Directed by David Seltzer. With Michael Douglas, Melanie Griffith, and Liam Neeson. R. 5, 19, 22, 41, 53, 68, 152, 155, 160, 200, 204, 206, 213, 217, 219, 220, 300, 302, 304, 308, 310, 315, 319, 401, 406, 500, 503, 504, 506, 514, 516, 517, 520, 528, 532, 533, 600, 606, 608, 610, 611, 612, 618, 619, 621, 625, 700, 706, 707, 715, 722, 756, 759, 801, 805, 809, 816, 900, 902, 905, 912, 919, 922, 933, 934, 956, 961, 965, 967, 970, 972

★ STAR TREK VI: THE UNDISCOVERED COUNTRY—(1 hr. 50 min.; 1991) Director Nicholas Meyer brings continuous tension to the story, as well as flashes of visual grandeur and elegance; he draws from the gerontocratic cast the usual elegiac witticisms and royally indulges Christopher Plummer as a Shakespeare-quoting Chang, general of the Klingons. You haven't lived until you've heard "To be or not to be" in the original Klingon. (1/27/92) PG. 36, 59, 530, 606, 753, 959

THE STATION—(1 hr. 32 min.; 1991) In Italian with English subtitles. One stormy night at a provincial train station in Italy, a sleepy stationmaster is awakened by Flavia, a glamorous young heiress fleeing from a quarrelsome boyfriend. While Flavia waits through the night for the next train to Rome, she and the shy stationmaster enter into an unlikely acquaintance. Directed by Sergio Rubini. NR. 534, 630

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a

deserted farmhouse. Directed by Cynthia Scott. PG. 13

THANK YOU AND GOODNIGHT!—(1 hr. 17 min.; 1991) In a quirky comedy, director Jan Oxenberg examines her own mixed feelings during the final illness and death of her grandmother. NR. 1

★ 35 UP—(2 hr. 7 min.; 1992) A commonplace documentary epic. At seven-year intervals, feature-film director Michael Apted and Britain's Granada Television have returned to the same group of men and women they first began filming when the subjects were just seven-year-old children. As in the past, we are held by the family-scrapbook terrors inherent in the project—the heart-tugging fascination of what happens to people physically over time. The way *35 Up* has been edited, you needn't have seen the earlier films to become engrossed in this one: Apted includes many shots and bits of dialogue from the earlier films, and we see the subjects as mumbling or hyperarticulate seven-year-olds, then as awkward, floppy adolescents, heads lowered or turned away from the cameras, and again as self-conscious young adults facing the satisfaction or disappointment of their dreams. Each man or woman is caught in the strangeness of aging, a process that mysteriously contains refinement and coarsening and that strikes many of us, though common sense may suggest otherwise, as ineluctably tragic. Fiction films don't yield this heart-breaking sense of the nakedness of life, inexorably unfolding one minute after another. Looking at the characters of *35 Up*, rich or poor, sane or mad, we think that they are all very brave. (1/27/92) NR. 1

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.; 1991) This is Wim Wenders's first movie since the marvelous *Wings of Desire*, and it seems designed to wow an even larger audience. William Hurt plays a mysterious criminal who's pursued by a love-struck Parisienne (Solveig Dommartin), her novelist lover (reliable Sam Neil), an Aussie bounty hunter (Ernie Dingo), and a wry German private eye (Wenders stalwart Rudiger Vogler, who casually steals all his scenes). After hopscoching all over the globe, the whole gang winds up in the Australian outback, where the action quickly devolves into a bludgeoning allegory about scientific responsibility and technology invading our dreams. Wenders traveled to fifteen cities on four continents to shoot this "ultimate road movie," and the sheer logistics of the production evidently did him in—the movie feels jetlagged. There's just no chemistry between the bloodless Hurt and the disastrous Dommartin, Wenders's real life girlfriend, whose performance the director obviously saw with his heart. (Powers, 1/20/92) R. 3, 48, 59

VOYAGER—(1 hr. 50 min.; 1991) Volker Schlöndorff's adaptation of Max Frisch's classic novel *Homo Faber* stars Sam Shepard as the earthbound engineer (played here as an American). French starlet Julie Delpy is Sabeth, the beguiling young lover who makes the engineer realize that fate, not math, really makes the world go round. PG-13. 81

REVIVALS

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—(2 hrs. 1 min.; 1967) Robert Morse at the peak of his first wave of fame. Morse re-creates his stage role of J. Pierpont Finch, an endearingly gap-toothed go-getter who scales the corporate ladder with comical chutzpa. As dopey musicals go, this is tops. Rudy Vallee plays Morse's boss, and Michele Lee is the snappy love interest. Dir. David Swift. 8

THE PRODUCERS—(1 hr. 28 min.; '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of uproariously funny moments, especially the scenes of the notorious musical *Springtime for Hitler*. Dir. Mel Brooks. 8

TO CATCH A THIEF—(1 hr. 37 min.; 1955) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, superjaded heiress, manages to project sex appeal as well as elegance. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills but is helped by the charm of the cast and the beauty of the surroundings. 8

THEATER

LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, February 5

CRAZY FOR YOU—Harry Groener and Jodi Benson star in a musical comedy set in the 1930s, focusing on a banker's son sent by his mother to a Nevada mining town to foreclose a theater, where he meets and falls in love with the only girl in a town of 157 men. Book by Ken Ludwig; music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent, inspired by material by Guy Bolto and John McGowan; directed by Mike Ockrent. A cast of 30 features Bruce Adler, John Hillier, Michele Pawk, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday–Friday at 8; Saturday at 2 and 8 (\$35–\$60); Wednesday at 2 (\$30–\$55). Previewing now prior to a 2/19 opening. **Shubert**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's musical comedy, based on Sidney Howard's play *They Knew What They Wanted*, for which Loesser wrote the book and lyrics and composed the score; directed by Gerald Gutierrez. Spiro Malas is the middle-aged vineyard owner, Sophie Hayden is the mail-order bride, Charles Pistone is the handsome ranch foreman, and there is a further cast of 26. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$55; previewing now prior to a 2/13 opening. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

Friday, February 7

SEARCH AND DESTROY—Howard Korder's play, directed by David Chambers, tells of Martin (Griffin Dunne), who is the American Everyman dreaming of fame, fortune, and the glamour of Hollywood movies; but he is faced with back taxes, drug deals, and murder. With Stephen McHattie, Jane Fleiss, Welker White, Keith Szarabjka, Gregory Simmons, and Paul Guilfoyle. Previews begin 2/7 prior to a 2/26 opening. Tuesday–Saturday at 8, Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; \$36 and \$40. At the **Circle in the Square Theater**, 1633 Broadway, on 50th Street (239-6200). 2 hrs. 15 mins. **IRLS**

Tuesday, February 11

PRIVATE LIVES—Wit, wisdom, and war (the kind waged between men and women) take to the stage when Joan Collins and Simon Jones appear in the 1930 Noël Coward comedy, wherein these two love each other but can't live together; directed by Arvin Brown, and featuring Edward Duke, Jill Tasker, and Margie Rynn. Michael Smuin created the tango dance. Tues-

day through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; \$35 to \$50. Previews start 2/11 prior to a 2/20 opening; plays through 4/5. At the **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2, \$32–\$50. Saturday at 2, Sunday at 3, Monday through Saturday (except Thursday, which is dark) at 8, \$32.50–\$60. **Winter Garden**, Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a comedy revue, a tribute to the area that spawned America's funniest people, featuring comics Marilyn Michaels, Dick Capri, Freddie Roman, Mal Z. Lawrence; directed by Larry Arrick. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$30–\$45. Opened: 12/5/91. **Lunt-Fontanne**, 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CRAZY HE CALLS ME—Polly Draper and Barry Miller are the stars and the cast of Abraham Tetenbaum's two-character play, set in 1930s Brooklyn and focusing on the interaction between a charity worker and an attorney; directed by John Ferraro. Monday–Saturday at 8, Wednesday and Saturday at 2; \$12–\$35; and no Sunday performances ever. **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs.

DANCING AT LUGHNASA—Brian Friel's 1991 Sir Laurence Olivier Award-winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast consists of Brid Brennan, Brid Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, Dearbhla Molloy (who return home 3/5, and an American cast takes their place.) Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3 p.m.; \$30–\$42.50. **Plymouth**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical*: By Luther Davis, Robert Wright, Maury Yeston, George Forrest. Based on the Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. With Cyd Charisse as the ballerina, John Schneider as the baron, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marcuau. Monday–Saturday (never on Thursday) at 8; Wednesday and Saturday at 2; Sunday at 3; \$7.50–\$60. Opened: 11/12/89. **NOTE**: As of 2/3 play switched to the **Gershwin Theater**, 51st Street West of Broadway (586-6510). 2 hrs. ●● **IRLS**

A LITTLE HOTEL ON THE SIDE—Tony Randall, Lynn Redgrave, Rob Lowe, Maryann Plunkett, and Paxton Whitehead are the stars of this honeymoon comedy, which ponders and dwells on the thought "This is no place to bring a new bride"; written by Georges Feydeau and Maurice Desvalliers (and featuring their usual shenanigans), translated by John Mortimer, and directed by Tom Moore. Costumes are by Patricia Zipprodt. Others in the cast are Doug Adair, Danielle Ferland, Nell Balaban, John Beal, Richard Ferrone, Andrew Hubatsak, Bruce Katzman, George Martin,

Kia Graves, Danny Burstein, Madeleine Potter, Alec Mapa, Zane Lasky, Siobhan Tull, Carol Woods, Patrick Tull, and Brian Reddy. Tuesday through Saturday at 8; Wednesday and Saturday at 2 p.m., Sunday at 3; \$35 to \$40; through 3/1. At the **Belasco Theater**, 111 West 44th Street (239-6200). 2 hrs. **IRLS**

LOST IN YONKERS—Rosemary Harris, Scott Wentworth, who replaces Alan Rosenberg from 1/30 through 3/4 while the latter does some TV chores (and then he returns on 3/5), and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and even a mobster. Her two grandchildren are left in her care while their father goes to work in the South. Also featured in the cast are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$27.50 to \$45. At the **Richard Rodgers Theater**, 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schönberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (who plays Eponine through 3/29), Joe Kollinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$30–\$60. \$16 tickets available at box office, Monday–Thursday, for students and seniors with valid I.D.s; 2 to a person. At the **Imperial Theater**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. ●● **IRLS**

MISS SAIGON—Lea Salonga, Francis Ruivivar, and Hinton Battle star in the musical romance; directed by Nicholas Hytner; score is composed by Claude-Michel Schönberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured are Sean McDermott, Liz Callaway, Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesdays at 2 and Saturdays at 8.) Monday–Saturday at 8, Wednesday and Saturday at 2; \$30–\$100. Opened: 4/11/91. **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

PARK YOUR CAR IN HARVARD YARD—Riding with Jason Robards and Judith Ivey makes for a relaxing outing as they star in a 2-character play by Israel Horowitz (who is the sort of writer an endangered theater could use more of), focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and ex-student); directed by Zoe Caldwell. Opened: 11/7/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; \$27.50 to \$42.50. At the **Music Box Theater**, 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over per-

formers and audience alike. With Karen Culliver (the Creature's love and protégée), Hugh Panaro, Catherine Ulisse, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Gary Rideout. Monday-Saturday at 8, Saturday and Wednesday at 2; \$35-\$60. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. •• **IRLS**

E SECRET GARDEN—Musical based on Frances Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtefeld. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday-Saturday at 8; Sunday at 3; \$35-\$60; Wednesday at 2, \$30-\$52.50; Saturday at 2, \$30-\$55. Opened: 4/25/91. **Saint James**, 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

NO SHAKESPEAREAN ACTORS—Richard Nelson (one of our most interesting playwrights) tells us about England's leading actor William Macready (Brian Bedford) and America's matinee idol Edwin Forrest (Victor Garber), whose different interpretations of *Macbeth* caused theatergoers to riot on Astor Place in New York in 1849; with a large cast incisively, strikingly directed by Jack O'Brien, including Frances Conroy, Zeljko Ivanek, Eric Stoltz, Tom Aldridge, Laura Innes, Hope Davis, Alan Brasington, LeClanche du Rand, Bill Moor, James Murtagh, Judy Kuhn. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; \$25-\$37.50; through 2/9. **Cort**, 138 West 48th Street (239-6200). 2 hrs. 45 mins. **IRLS**

HE VISIT—Jane Alexander stars with Harris Yulin in a revival of Friedrich Dürrenmatt's play, adapted by Maurice Valency and directed by Edwin Sherin. A woman plots a vicious revenge on the man who wronged her in her youth when she visits him in later years. With Jarlath Conroy, Gordon Joseph Weiss, John Jason, Ellen Lancaster, Paul Kandel, Richard Levine, Timothy B. Parker, Garry Williams, Doug Stender, Kelly Walters, Tom Tammi. Tuesday through Saturday at 8, Wednesday, Saturday, Sunday at 2; \$25-\$35; through 3/1. At the **Roundabout Criterion Center**, Stage Right, 1530 Broadway, at West 45th Street (869-8400). 2 hrs. 15 mins. **IRLS**

HE WILL ROGERS FOLLIES—1991's winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, and the Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. Book by Peter Stone; the succulent music by Cy Coleman; lyrics by Comden and Green. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Paul Ukena Jr. Monday-Saturday at 8; Saturday and Wednesday at 2; \$25-\$60. Opened: 5/1/91. **Palace**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—The Kander and Ebb Musical. Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Monday through Saturday at 8 p.m.; Sunday at 3 p.m.; Saturday and Wednesday at 2 p.m.; \$37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

ASCENSION DAY—Michael Brown's drama based on the 1831 Nat Turner Slave Revolt; directed by L. Kenneth Richardson; with Kevin N. Davis, André de Shields, Novella Nelson, Arthur French, Ving Rhames, Betty Bynum. Tuesday-Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; \$12-\$18; from 2/5. **Hudson Guild**, 441 West 26th Street (279-4200).

THE BALTIMORE WALTZ—Paula Vogel's tale of a brother (Richard Thompson) and sister (Cherry Jones) on a

fantastic trip through Europe, where they meet a mysterious stranger (Joe Mantello); directed by Anne Bogart. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$26-\$32; through 3/8. At the **Circle Repertory Theater**, 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired; directed by Dennis Zacek. With Larry Fleishman, Roslyn Alexander, Bernie Landis. Monday-Saturday at 8 (NO Thursday performances), Wednesday at 2; Saturday and Sunday at 3; \$25 to \$32.50; through 4/26. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

BELLA, BELLE OF BYELORUSSIA—Jeffrey Essman's play, directed by Christopher Ashley, with music and lyrics by Michael John LaChiusa, about life in what was the Soviet Union in 1989, revolving around an idealistic young woman (Claire Beckman) employed in a Minsk tractor factory. With Paul Stolarsky, Ann Mantell, Willis Sparks, Becca Lish, Jefferson Mays, Harriet Harris. Tuesday-Saturday at 8, Sunday at 3 and 7; \$24-\$26; extended through 2/9. At the **WPA Theater**, 519 West 23rd Street (206-0523).

THE BELLS—A one-man show with a bit of late-night madness, adapted by Leopold Lewis from M. M. Erckmann and Chatrian's *The Polish Jew*, starring Everett Quinton, and directed by Eureka. Friday at 11 p.m.; Saturday at 10 p.m.; \$15. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BIG NOISE OF '92—(*Diversions From the New Depression*) Neilan Tyree and John Waters alum Mink Stole, with Kit McClure and her All-Girl Orchestra, in an antidote to the dismal news of today, featuring seldom-heard songs by Noël Coward, Cole Porter, Gus Kahn, Johnny Mercer, et al. Wednesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; \$25 to \$30. At the **Cherry Lane Theater**, 38 Commerce Street. **CLOSED**.

BILOXI BLUES—A revival of Neil Simon's World War II comedy, which is the second play of his semi-autobiographical trilogy and follows the youth (Ken Altman) from Brooklyn to Biloxi for basic training in 1943; directed by Christopher Catt. With Randy Wilhelm, Dan Grinko, Richard Van Slyke, Jane Larkworthy, Steve Ross, James Luria, Mary Rodgers, Brian Meyers. Thursday-Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; \$12 to \$15; through 2/9. **St. Bart's Playhouse**, 109 East 50th Street (751-1616).

BLUE MAN GROUP: TUBES—Matt Goldman, Phil Stanton, and Chris Wink are the 3 mad men looking like men from Mars, with their musical group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7 p.m.; \$29.50 to \$37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BOESMAN AND LENA—Keith David, Lynne Thigpen, and Tsepo Mokone are the stars in a revival of Athol Fugard's play about three South Africans trapped in a struggle for freedom from indignity and servitude; directed by the playwright. Tuesday-Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30; \$35; through 3/22. **Manhattan Theater Club at City Center Stage 1**, 131 West 55th Street (645-0905).

BORN IN THE R.S.A.—Barney Simon's play, directed by Michael LaPolla, and featuring a multiracial cast that includes Danna Call, William-Kevin Young, Christopher Cass, Carolyn Popp, Joanna Going, and Toni Ann Johnson. It's a tale about life, both black and white, amid the conflicting demands of loyalty in contemporary South Africa. Tuesday-Saturday at 8; Sunday (2/9) at 3; Sunday (2/16 at 3); \$10. Carousell Theater Company production at the **Judith Anderson Theater**, 422 West 42nd Street (741-5542).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception set in a pre-Castro Havana nightclub. With Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday-Saturday at 8; \$15. **DUO**, 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John

Tillinger. Laughter aplenty and funny lines pop up all over, and fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Karen Valentine, Ronald Maccone. Tuesday-Saturday at 8, Sunday at 7, Saturday and Sunday at 3; \$32.50-\$37.50. At the **Promenade Theater**, Broadway at 76th Street (580-1313).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late sixties, telling of an international team. Featured are J. Mark McVey, Kathleen Rowe McAllen, Jan Horvath, Patrick Jude, Ray Walker, and Bob Frisch. Composers are Benny Anderson and Bjorn Ulvaeus; the director is David Taylor. Wednesday through Sunday at 8 p.m. (except for Fridays which are at 8:30 p.m.); Wednesday and Saturday at 2 p.m.; Sunday at 3; \$17 to \$25; through 2/23. At the **Master**, 310 Riverside Drive, at 103rd Street (663-8893).

CINDERELLA—A musical adaptation, by Norman Robbins, of the fairy tale, in English pantomime tradition, starring Melanie Wingard; music and lyrics are by Dan Levy and Amy Powers; directed by Laura Fine. Wednesday-Saturday at 7, Wednesday and Saturday at 2, and Sunday at 3; \$20-\$24; through 3/8. A Riverside Shakespeare Company production at the **Playhouse 91**, 316 East 91st Street (831-2000).

A COMEDY OF ERRORS—Michael Rogers and Ramon Ramos are one set of twin brothers and Peter Schmitz and Jeffrey Guyton are the other set in the Shakespeare work, directed by William Gaskill. In the cast are Al Carmine, Richard Spore, Donovan Deitz, Elizabeth Rouse, Wally Dunn, Scott Rabinowitz, Karen Foster, Linda Maurel, and Polly Humphreys. Tuesday and Thursday at 7:30 p.m., Friday and Saturday at 8 p.m., through 3/14 (2/19 at 7:30; 2/22 at 2); all seats are \$26. Theater for a New Audience at **St. Clements Church**, 423 West 46th Street (279-4200).

CREDITORS—Caroline Lagerfelt, Zach Grenier, and Nestor Serrano are the stars of August Strindberg's pre-Freudian look at a love triangle torn apart by psychological manipulation, set in a single day at a hotel on the west coast of Sweden; directed by Carey Perloff. Monday through Saturday at 8 p.m.; Saturday at 3 p.m., Sunday at 3 p.m. and 7 p.m.; \$22 to \$27. **CSC Repertory**, 136 East 13th Street (677-4210).

THE DANCING IN JERICO—P. J. Barry's comedy about two high-school friends reunited after a 35-year separation. With Pamela Burrell, Ginger Prince, James Congdon, Jack Davidson, Michelle O'Steen, and John Kozeluh. 2/7-23; \$20. Call theater for specific dates and times. **York**, 2 East 90th Street (534-5366).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between 2 worlds, the familiar one of "the flats" or a foreign one of exile and escape. Wednesday-Saturday at 8, Sunday at 2; \$20-\$27.50. **Irish Arts Center**, 553 West 51st Street (757-3318).

AN ENEMY OF THE PEOPLE—Henrik Ibsen's portrayal of a man's passionate attempt to save his community from ecological disaster; directed by Lucy Keyes. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; through 2/23; \$12. At the **Westbury Repertory Theater**, 252 West 81st Street (874-7290).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; \$28 to \$32. Opened: 5/3/60. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ••

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. With Mary Ellen Ashley, Kim Cea, Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth the lyricist; adapted and directed by Robert H. Livingston. Tuesday-Friday at 8, Saturday at 3 and 8, Sunday at 2 and 5; \$20. **John Houseman**, 450 West 42nd Street (564-8038).

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; now the "teen angels" are allowed a night on earth to do the show they never got to do in life. With Michael Berresse, Ryan Terry, Drew Geraci, Jeff Blumenkrantz. Tuesday-Friday at 8, Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30; \$30-\$35. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400). ••

THEATER

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Jacqueline Williams, Sybil Walker, Cheryl Lynn Bruce. Tuesday–Saturday at 8; Saturday and Sunday at 2; Sunday at 6; \$29–\$33. **Circle in the Square**, 159 Bleecker Street (254-6330).

GALILEO—A revival of Bertolt Brecht's play (in an early English version by Charles Laughton), directed by Eve Adamson, tells of the scientist's quest for truth, his running afoul of church authority, and his eventual recantation. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; \$16; 2/13, 14, 20, 21, 29; 3/8, 12, 20; now playing in repertory with Friedrich Schiller's *Mary Stuart*, starring Elise Stone. At the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

GHOSTS—Edward Seamon, April Shawhan, Michael Levin, Arnie Burton, and Robin Leslie Brown appear in Henrik Ibsen's 1881 classic about a devoted mother and son, reunited after a long separation, who find themselves confronted by events from their past that force them to reveal long-harbored secrets; directed by Robert Brink. Tuesday–Friday at 8, Saturday at 5 and 9, Sunday at 2; through 3/14; \$14 and \$16. **Pearl Theater**, 125 West 22nd Street (645-7708).

GRANDCHILD OF KINGS—(*The O'Casey Project*): Part One of two, adapted and directed by Harold Prince, with traditional Irish music, based on the first two of the six-volume Sean O'Casey autobiographies, and featuring 19 Irish-American actors—Dermot McNamara, Pauline Flanagan, Patrick Bedford, Rosemary Fine, Claran O'Reilly, and Paddy Croft (most playing a variety of roles)—in the cast; 4 musicians (the Morning Star group), and two ten-year olds, Maeve Cawley and Padraic Moyles. Tuesday–Friday at 8; Saturday at 2 and 8; Sunday at 3 and 7; \$30–\$35. Irish Repertory Theater production, **Theater for the New City**, 155 First Avenue (477-7900).

INVENTION FOR FATHERS AND SONS—Len Stanger and William Verderber star in Alan Brody's play about a 48-year-old man who has the opportunity to interact with his 48-year-old deceased father; directed by Jay Raphael. With Glynis Bell, Ben Hammer, Elaine Grollman, Monica Bell, and Gordon McDonald. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; \$25. At the **American Jewish Theater**, 307 West 26th Street (633-9797).

I WON'T DANCE: STEVE ROSS SINGS FRED ASTAIRE—An all-singing, all-playing, non-dancing tribute to the Astaire repertoire, with arrangements by Wally Harper and text by Michael Sommers and Steve Ross. Tuesday–Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7; \$29.50; extended through 3/1. In the **Theater at St. Peter's**, 619 Lexington Avenue (688-7253).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days (as star opposite Charles Busch) to two (!) mutilated bodies in *The Silence of the Lambs*; directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; \$20. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

LADY BRACKNELL'S CONFINEMENT—Edward Hibbert stars in Paul Doust's comedy, directed by Marie Aitkin, that picks up where Oscar Wilde's *The Importance of Being Earnest* leaves off, and is followed by *The Party*, starring Kathleen Chalfant and directed by David Esbjornsen, which is an adaptation by Ellen McLaughlin of three Virginia Woolf stories. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$18 and \$22; from 2/5. At the **Vineyard Theater**, 108 East 15th Street (353-3874).

THE LAW OF REMAINS—Reza Abdoh's multi-media meditation on loneliness and peril traces the soul's 7-stage journey as described in the Egyptian Book of the Dead; set in a hotel's abandoned ballroom. Thursday through Saturday at 8; 2/13 to 3/14; \$12. At the **Diplomat Hotel**, 116 West 43rd Street (826-6585).

A LIFE IN THE THEATER—F. Murray Abraham and Anthony Fusco in a revival of David Mamet's backstage comedy; directed by Kevin Dowling. Tuesday–Saturday (no Friday performances) at 8 p.m. and Sunday at 2 and 5:30 p.m.; \$22–\$25; from 2/8. **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-

peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, and Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; Sunday at 2:30 and 7 p.m.; \$35. A Manhattan Theater Company production at **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

MAKING BOOK—Janet Reed's comedy, directed by Susan Einhorn, about the dilemma of an embattled textbook editor asked to avoid the hunting knives of Indians, slavery, and the Civil War in preparing a 5th grade text book on American history. With Claudia Fielding, Daniel Ahearn, Catherine Curtin, Allison Janney, and Percy Granger. Tuesday–Saturday at 8; Sunday at 3; \$12; 2/4–3/1. At the **Primary Stages Theater**, 354 West 45th Street (333-7471).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Karl Mascher, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; \$25; run extended through 2/23. Main Stage at **Playwrights Horizons**, 416 West 42nd Street (279-4200).

MARY STUART—Elise Stone has the title role in Friedrich Schiller's 1800 play, newly translated by Robert David MacDonald, dealing with the Queen of Scots who dared to challenge Elizabeth I (Angela Vitale) for the English throne; directed by Casey Kiziah. With Harris Berlinsky, Mark Waterman, Betty Burdick, Craig Smith, Ian Duckett, Kate Sherry, Robert Ierardi, Grant Neale, Joseph Menino, and William Charles Mitchell. 2/7 through 4/3; Thursday through Saturday at 8 p.m., Sunday at 3 p.m. (Only one Wednesday matinee at 1:30 p.m. 2/12); \$16. In repertory with *Galileo*, playing through 3/20. At the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

THE MASK—Bill Elverman's crime drama about a woman who tries to determine how and why her gay brother was brutally murdered. With Carol Halstead, Dusty Winniford, Peter Bock, Scott Sparks. Tuesday–Saturday, 2/11–15, then Thursday–Saturday, 2/20–22, and 2/27–29, and 3/5–7 (one matinee only 3/7 at 2); \$12. A Love Creek production at the **Nat Horne Theater**, 440 West 42nd Street (769-7973).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 7th year, of 5 motivated nuns who mount a talent show to raise money for what they consider a noble cause. Tuesday–Thursday at 8 p.m., \$30; Friday and Saturday at 8 p.m.; \$35; Saturday and Wednesday at 2, Sunday at 3; \$32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ●●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently dull. Here 5 judges are selected from the audience to vote for Miss Glamour-esse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday–Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30 p.m.; \$32.50 to \$35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, James Farrell, J. Nelson, William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; \$30. At **Theater Four**, 424 West 55th Street (695-3401). ●●

REPERTORIO ESPANOL—*Innocent Eréndira* and *Her Heartless Grandmother*, adapted from Gabriel García Márquez's novella, is made available to English-speaking audiences via simulcast. It's the story of the enslavement and forced prostitution of a 14-year-old girl. Featured in the cast are Ofelia González, Josie Chávez, and Bersaida Vega; through 2/26. Dates and times are very complicated, so phone ahead; \$10 to \$20. **Gramercy Arts**, 138 East 27th Street (889-2850).

THE RESURRECTION OF DARK SOLDIERS—In William Elctric Black's play, which he wrote and directed, five black revolutionaries from the sixties are reunited in the nineties in a desperate search to come to terms with their past and their future. Friday and Saturday

at 8 p.m.; Sunday at 3; \$20; from 2/7. At the **Castil Cultural Center**, 500 Greenwich Street (941-1234).

RETURN TO THE FORBIDDEN PLANET—Bob Carlitor play, dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece," is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Micha Rotondi, Allison Briner, David LaDuca, Julie Cruis James Wiggins Jr., Mary Ehlinger, Louis Tucci, Er Hill, Chuck Tempo, Robert McCormick, and Stev Steiner—all musicians who are able to play at least instruments. Special rock-and-roll superstars make guest appearances at Friday and Saturday performances. Tuesday–Friday at 8; Saturday at 6 and 11 Sunday at 2 and 6; \$31–\$38. **Variety Arts Theatre**, Third Avenue and 14th Street (239-6200).

LA RONDE—Arthur Schnitzler's erotic masterpiece translated by Beattie Bennett, is a fast-paced comedy of sexual matters, set in elegant, turn-of-the-century Vienna; directed by Frederick Wessler. Featured in the cast are Bill Costa, Mary Kaye Swedish, Jeff Hearn, Janelle Sperow, Garrison Phillips, Susan Jon, Rust Owen, Casey McDonald, Monika Mitchell, an Maureen MacDougall. 2/16, 22, 23 at 3 p.m.; 2/7, 8, 9, 10, 12, 13, 14, 15, 17 at 8 p.m.; \$10; At **Studi Theater 603**, 311 West 43rd Street (645-2274).

SAMMY WENT A'COURTIN'—David Michael Gallagher comedy about the Valentine's Day of an advertising executive who senses love when she begins a slide into the clutches of a young camera operator. Tuesday through Friday at 8; \$15; 2/4–3/20. At the **Wing Theater**, 154 Christopher Street (627-2961).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American painter, the art scene's newest visionary, and his search for the muse who was his in spiration; directed by Michael Bloom. The situation is fraught with potential mayhem; the predicament human. Remarkable acting by the cast: Dennis Boutsikaris, Laura Linney, Jon De Vries, Deborah Hedwall. Tuesday–Sunday at 7:30; Saturday and Sunday at 3:25; through 3/1. Manhattan Theater Club, Stage 2 **City Center**, 131 West 55th Street (581-7907).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michaela Garin, Robert Hipkens, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance?" Directed by the late A. J. Antoon with an eye for zany detail. With Cathy Foy, Jacquely Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, Allan Katz. Tuesday–Friday at 8, Saturday at 7 and 10:15, Sunday at 3 and 7 p.m.; \$25 to \$40. At the **Song of Singapore Theater**, 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his American children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; through 4/26; all tickets are \$37.50. At the **Mitzi E. Newhouse Theater**, Lincoln Center, 150 West 65th Street (239-6200).

TYPING POOL—Written and directed by Darsell B. Brittingham, action of the play takes place in the office of a prestigious Philadelphia African-American advertising firm, where a secretary has become involved with her married boss. With Cherella C. Cox, Richard Whiten, Gil Deeble, Zuhairah McGill, Tom I. Harrell, Robin McClamb, Shiek Mahmud-Bey, Renee Joshua-Porter, Carolyn Kinbrev. Thursday–Saturday at 8, and Saturday and Sunday matinees at 3 p.m.; \$15; through 2/15. At the **Sargent Theater**, 314 West 54th Street (967-7711, ext. 4523).

WILLIE & ESTHER—James Graham Bronson's play, starring Hugh Dane and Bern Nadette Stanis and directed by Diann McCannon, is about the pairing of two people and dwells on the battle between man's desire for good and for goods. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7 p.m.; \$20 to \$25. At the **47th Street Theater**, 304 West 47th Street (718-596-2288).

OFF OFF BROADWAY

ANIMA MUNDI—Don Nigro's play traces the adventures of a minor poet through England, France, and America, as he searches for the meaning of life, God, and art;

directed by Henry Fonte; with a cast of 13. Through 2/23; Wednesday-Saturday at 8, Sunday at 3; \$10. **Village**, 133 West 22nd Street (627-8411).

ITIGONE—This interpretation of Sophocles's drama remains unfixed in a particular time, and presents the tragic spectacle of a circus where the clowns are in charge; directed by Jim Nielsen. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; through 2/21; contribution. An Irondale Ensemble production at the **House of Candles**, 99 Stanton Street (633-1292).

ITIGONE—The third play in Sophocles's Theban Cycle, which traces the tribulations of the royal family through Oedipus Rex; Chuck Montgomery is cast as Creon. Every evening at 8 p.m. through 2/9; \$10. At the **Ohio Theater**, 66 Wooster Street (969-0551).

PPPOINTMENT WITH A HIGHWIRE LADY—Russell Davis's tale of redemption through fate, dreams, and love, is directed by Michael Mantell and features Victor Slezak, Suzanne Shepard, and Jayne Atkinson. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 2/16; \$10. At the **Alice's Fourth Floor Theater**, 432 West 42nd Street (967-0400).

ACTIVE—David Clarke, Laurie Sanders-Smith, and Steve Deighan star in Jan Buttram's comedy about a young woman searching for her mother presumed missing in the Middle East; directed by Celine Harvard. 2/7 through 24; Friday, Saturday, Monday at 8 p.m.; Sunday at 7 p.m.; \$10. At the **Pulse Ensemble Theater**, 870 Sixth Avenue (213-0231).

ELIX MITTERER DOUBLE BILL—Two of this contemporary Austrian playwright's plays, *Harvesting the Autobahn* and *Shunted into a Siding*, are directed by Robert Schmidt and set in the visiting rooms of a psychiatric hospital and an old folks' home respectively. Thursday-Saturday at 8 and Sunday at 3; \$10; through 3/8. **Elysium Theater**, 204 East 6th Street (713-5478).

IXING THE CAT—Bennett I. Windheim's play examines not so much the war between the sexes as the truth between them; directed by Richard Manichello. Featured in the cast are Sean Bowen, Russell Rothberg, Michael Domino, Kris Montgomery, Kevin Fletcher, Shawn McNesby, Dorothy Ann Frank, Jennifer Lynch, Sally Harrison, and David Lazzo. Wednesday through Saturday at 8; through 2/15; \$10. At the **Theater North Space**, 336 Canal Street (226-2820).

ROZEN STYPH—At Ronald Jay Cohen's comedy, the audiences are invited to attend a dinner party in honor of the late frozen-food king. The evening includes dinner. Wednesday-Sunday at 8; \$65. Participatory production at **Il Sole**, 40 West 56th Street (696-8585).

ERTRUDE, QUEEN OF DENMARK—Pat Kaufman's comedy tells the story of Hamlet's mother (played by Marilyn Sokol) who is finding herself harassed by her son's petulant jealousy, and an extremely persistent Ghost; directed by Vasek C. Simek. Allen Garfield plays Claudius, her husband, and other cast members are Mary Lou Rosato, C. M. Gampel, John Daggett, Marissa Copeland, and Lou Brockway. 2/3 to 15 at 8 p.m. (no Sunday performance); \$10. At the **Westbeth Theater**, 151 Bank Street (674-1369).

HAARLEM NOCTURNE—André De Shields, Debra Byrd, Billy Swindler, Adrienne Lenox, and Freda Williams star in a re-creation, with music by Marc Shaiman, of André's 1984 cabaret hit loosely based on the story of a country boy who comes to the big city, and then evokes the days when New York's biggest swells had to troop uptown for the hottest spots. Thursday-Saturday at 10; \$12-\$15; through 2/8. First Floor at **La MaMa, ETC.**, 74A East 4th Street (475-7710).

HAVE THE ALIENS COME?—An evening of one-act plays will be performed 2/7, 8, 9, 14, 15, 16, at 8 p.m.; \$8. All revolve around the theme of alienation and the loneliness that accompanies it. At the **Gene Frankel Theater**, 24 Bond Street (645-5341).

HOT LITTLE ISLAND—John Wall's play shows how fireworks erupt when a pair of ex-lovers meet at a gay resort, each with a new mate in tow; directed by Hutchins Foster. Saturday at 6 and 9; Sunday at 3:30 and 7; \$15; through 2/23. **Wings**, in the Archive, on the lower level, 154 Christopher Street (627-2961).

HUIPII—Elvira and Hortensia Colorado star in a drama which interweaves their dreams and myths as contemporary American Indians. (Title is the name of a garment worn by women, woven with dream images.) Thursday-Sunday at 8; \$5; through 2/16. **Theater for the New City**, 155 First Avenue (254-1109).

KAFKA: FATHER AND SON—Mark Rozovsky's play (translated by Elena Prischipenko) stars Michael Pres-

ton as Kafka and George Bartenieff as his father. It's based on the former's letters to his father on his decision not to marry but pursue a literary career. Thursday-Sunday at 8; \$10-\$12; through 2/9. First Floor at **La MaMa ETC.**, 74A East Fourth Street (475-7710).

LINE—Israel Horowitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; \$10. In repertory with Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; \$10. **13th Street Theater**, 50 West 13th Street (675-6677). ●●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all one's problems. Wednesday-Friday at 8, Saturday at 3 and 8, Sunday at 4; \$8-\$15; through 2/9. At the **Billie Holiday**, 1368 Fulton Street, Brooklyn (718-636-0918).

THE MAIDS—Jean Genet's play was inspired by a true crime story that became a famous controversial case with political overtones; translated by Bernard Frechtman; directed by André Baer. 2/4, 6, 8, and 9 at 2 and 8 p.m. 2/5 and 7 at 8 p.m.; FREE! Tisch School of the Arts production at the **Moveable Seat Theater**, 721 Broadway, 5th floor (998-1921).

MAN, WOMAN, DINOSAUR—Regina M. Porter's tale about a black man who carries on his father's tradition of selling handmade dinosaurs; directed by Melia Bensussen. With Robinson Frank Adu, Sharif Rashed, Jihmi Kennedy, Clarice Taylor, Oni Faida Lampley. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m. (also 2/8 at 3 p.m.); through 2/9; \$5. A New Theater Wing production at Playwrights Horizons second floor **Studio Theater**, 416 West 42nd Street (279-4200).

MERTON OF THE MOVIES—A revival of the 1922 comedy by George S. Kaufman and Marc Connelly, dealing with a youth whose main desire is to get to Hollywood and become a Big Star; directed by Paul Roebeling. 2/5 through 7 at 8; 2/8 at 3 and 8; 2/10-15 at 8; \$10. A Northeastern Company production at the **Atlantic Theater**, 336 West 20th Street (969-0067).

THE MIND KING—Written, designed, and directed by Richard Foreman, the work is an exploration of consciousness at war with itself and centers on hallucinatory, parablelike stories. Henry Stram and David Patrick Kelly are the protagonists. Tuesday-Sunday at 8 (no Wed.); through 3/1; \$10. An Ontological-Theater production at **St. Mark's Church-in-the-Bowery**, Second Avenue and 10th Street (533-4650).

MONKEY BUSINESS—Celebrate the Year of the Monkey and laugh at the antics of the Monkey King, one of China's favorite folk heroes, when he discovers the magical Manfruit Tree; with music and dance; directed by Virginia Wing. 2/8 through 3/15 at 1 p.m. and 3 p.m.; \$6. An On Stage Production at the **Hartley House Theater**, 413 West 46th Street (666-1716).

NEW DOUBLE BILL—John Monteleone's *The Box and Homestick*, directed by Keith Fadelici, are described as "an evening of down-to-earth everyday madness." The casts include Jonathan Friedman, Philip Levy, Lane Luchert, Jeff Streger, Elizabeth Kobe, Steve Abruscato, Marjorie Austrian, Cam Sanders, and Joyce Sozen. Monday through Saturday at 8 p.m.; Wednesday at 3 p.m. \$10; 2/6 to 22. At the **Billy Redfield Theater**, 354 West 45th Street (279-4200).

PEG O' MY HEART—J. Hartley Manners's 1912 comedy about an outspoken Irish Cinderella (Leslie Carroll) from Hell's Kitchen who wars with, then woos and wins over, her stuffy British cousins; directed by Sherry Teitelbaum. 2/6-9 and 2/12-16 at 8 p.m. except for the Sundays (2/9 and 16), which start at 7 p.m.; \$10 (except for the gala 2/14 at 8, which is \$20). Survivor production at the **Art and Design Collaborative**, 242 West 27th Street (877-2988).

QUEEN'S KNIGHT THREE—Anthony Pennino's play about a summer house in Cape Cod, where a Vietnam veteran and a college graduate are forced to confront their values for the sake of those they love; directed by Iona Weissberg. With Alison Broda, Joseph Witt, David Holcomb, John Tytler, Shanna Riss. 2/6, 7, 8 at 8; \$5. At Columbia University's **Horace Mann**, 120th Street and Broadway (678-3490).

SEXUAL WASTELAND—A statement about the way we live and love in the nineties by 12 new writers (Gary Matthew Binnie, Anthony Ciccotelli, Russ Cusick, Eric Scott Gould, Glenn F. Hoth, Denise Nichelle,

Joe Robertson, Tom Reuel, Pennell Somsen, Amy Tarr, Todd Whitley, and Scott Wynn), directed by Gary Binnie and featuring a 9-member ensemble. Wednesday-Sunday at 8, Saturday and Sunday at 3; \$10. 2/12-16. New Voices production at the **John Houseman**, 450 West 42nd Street (242-0352).

STARDUST—Elizabeth Gould Hemmerdinger's play about how the appearance of a wacky stranger at an actress's home evokes terror; directed by Anne de Marc. Wednesday-Saturday at 8; through 2/8; \$10. **Concrete Stage**, 20 West 57th Street (757-5593).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Wednesday-Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200). ●●

TRIPLE BILL—Three short plays and a scene: Ionesco's *The Lesson*; A. R. Gurney's *The Problem*; Arthur Miller's *Elegy for a Lady*, and a scene from Lanford Wilson's *Serenading Louie*. 2/6-8 at 8 p.m.; 2/9 at 3 p.m. Free, or contribution. At the **T. Schreiber Studio**, 83 East Fourth Street (420-1249).

TRIUMPH OF THE SPIDER MONKEY—Joyce Carol Oates's play, with a cast of 14, chronicles the dark adventures of a mass murderer and explores the underside of humanity. 2/7 at 8, 2/8 at 2 and 8; \$10. **Ernie Martin Studio**, 311 West 43rd Street (769-6901).

TWELFTH NIGHT—Shakespeare's comedy of love and mistaken identity, directed by Brenda Lynn Bynum, with Sewell Whitney, Arijia Bareilds, David Stone, Bruce Barney, Wesley Stevens, Morgan Englund, Mark Schaller, Bill Nickerson, Vicki Hirsch, Brian K. Jennings, Isaac Ho, Brian McGovern, James Jenner. Through 2/16; Thursday-Saturday at 8; Sunday at 5; \$10. Oasis Theater production at the **Playground Theater**, 230 East 9th Street (673-3706).

VINEGAR TOM—Caryl Churchill's play, with overtones of witchcraft, takes place in a time of social upheaval, class changes, and hardships, set in the mid-seventeenth century; directed by Derek Tod; with an ensemble of 12. Through 2/15 (call for specifics); \$10. **Synchronicity**, 55 Mercer Street (925-3960).

WE SHOULD...(A LIE)—Kenneth Bernard has reworked Racine's *Phaedra* into a set of ambiguously gendered theater professionals rehearsing in wheelchairs, literally playing with their lives. Wednesday through Sunday at 8 p.m.; through 2/16; \$10. **The Living Theater**, 272 East 3rd Street (979-0601).

WHO IS GOING TO SAVE ME?—Guy Hoffman's play, with music by Flo Karp, directed by Robert Mariah, is about spiritual awakening in a high-camp carnival atmosphere where the Lord and mankind stumble into a collision of wills. Thursday, Friday, Saturday at 8 p.m.; Sunday at 2 p.m.; 2/7 through 3/1; \$10. **Theater Row Theater**, 424 West 42nd Street (245-2476).

WILL KEMP—Dan Roentsch wrote and directed this romantic comedy featuring the historical characters of William Shakespeare (Stephen Byers), his Dark Lady of the Sonnets, and two of his King's Men, Richard Burbage and Will Kemp (Steve Crow); and an ensemble of 14. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; \$10; through 3/8. At the **Sanford Meisner Theater**, 164 Eleventh Avenue (749-7271).

A WOMAN CALLED TRUTH—Patricia R. Floyd has the title role in Sandra Fenichel Asher's play, based on the real-life slave crusader Sojourner Truth and her struggle to free herself and son from slavery; it features a musical score of slave songs. Featured in the cast are Ricky Genaro, Joe Clancy, Alicia Rene Washington, Jen Wolfe, and James Duane Polk. Saturday at 8 p.m.; through 2/29; Sunday at 2 p.m. through 3/1 (except on 2/2 and 2/9); \$10. At the **Open Eye Theater**, 270 West 89th Street (769-4143).

A WOMAN WITHOUT A NAME—Romulus Linney's journal of a wife and mother in a small American town at the turn of the century and the beginning of the Temperance Movement. With Barbara Andres, Mark Henibuhr, Fred Burrell, Peter G. Morse, Elisabeth Lewis Corley, Bernie McInerney, Susan Erickson, Jim Ligan, Martin Hinkle. 2/6, 7, 8, 9, 10, 12, 13, 14, 15, 16 at 8; Sunday 2/9 and 15 at 3; \$10. **Kamo Cultural Center**, 31 Bond Street (262-1647).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHAL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Twenty-five drawings of still life and figurative subjects in pencil, charcoal, and oil on paper, dating from 1959-1988; 2/11-3/7. Davis & Langdale, 231 E. 60th St. (838-0333).

ELIZABETH GINSBERG—Abstract paintings and photographic collages; through 2/28. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

GARY HUME—Five recent paintings that are a continuation of his "Door" series, executed in layers of enamel lacquer paint on laminated polystyrene and aluminum panels; through 3/14. Marks, 1018 Madison Ave. (861-9455).

JASPER JOHNS—His paintings with collaged fragments, "According to What" and "Watchman"; through 3/14. Gagosian, 980 Madison Ave. (744-2313).

PER KIRKEBY—New abstract paintings based on landscape and geology, executed while Kirkeby was Artist-in-Residence at the Skowhegan School of Painting and Sculpture in Maine; through 2/22. Werner, 21 E. 67th St. (988-1623).

MOSHE KUPFERMAN—Paintings and works on paper from the past 21 years, including works borrowed from museums and collectors; 2/4-29. Urdang, 23 E. 74th St. (288-7004).

JOHN NEWMAN—Mixed-media drawings that display the same abstract organic shapes evident in the artist's sculpture; through 3/7. Mathes, 851 Madison Ave. (249-3600).

ROBERT RAUSCHENBERG—New paintings on aluminum from his "Night Shades" and "Gluts" series; 2/1-29. Knoedler, 19 E. 70th St. (794-0550).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

FREDERICK J. SYKES—Landscape paintings from the late 19th and early 20th centuries; through 2/22. Hirsch & Adler, 21 E. 70th St. (535-8810).

BILL TRAYLOR—Paintings and drawings on cardboard executed between 1939-42, by this self-taught artist who was born a slave in Alabama; through 2/8. Hirsch & Adler Modern, 851 Madison Ave. (744-6700).

ROGER VIVIER—Collages and a collection of the shoe designer's most extraordinary shoes; through 2/14. Stubbs Book & Prints, 153 E. 70th St. (772-3120).

57th Street Area

JOHN ALEXANDER—Two recent series of paintings, including works that satirize the values and concerns of contemporary society through candid portraits of today's social and political elite, and paintings of swamps and marshland; 2/6-29. Marlborough, 40 W. 57th St. (541-4900).

BENNY ANDREWS—Recent collage paintings and drawings from his "America" series; through 2/12. Deutsch, 29 W. 57th St. (754-6660).

SERGI AGUILAR—New sculpture and works on paper; through 2/29. Prats, 24 W. 57th St. (315-3681).

JOSE BEDIA/RICHARD SHAW—Large-scale irregularly shaped paintings that explore man's relationship to the natural world; through 2/1/Cast porcelain sculptures

of ships that incorporate lights, giving the effect of a ship at night; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

PIERRE-MARIE BRISSON—Mixed-media paintings and works on paper influenced by the cave drawings at Lascaux and studies of primitive Etruscan art; through 2/29. Reece, 24 W. 57th St. (333-5830).

HERMAN CHERRY—Recent paintings and sculpture from the 1940s; through 2/29. Ross, 50 W. 57th St. (307-0400).

JIRI GEORG DOKOUPIL—Recent "Tire Paintings" created by rolling tires, which have been dipped in paint, across a white canvas; 2/4-29. Miller, 41 E. 57th St. (980-5454).

ANTONIO FRASCONI—An overview of woodcuts from 1943-1991; through 2/27. Dintenfass, 50 W. 57th St. (581-2268).

GREGORY GILLESPIE—Self-portraits executed between 1969-1991; through 2/9. Forum, 745 Fifth Ave. (355-4547).

THOMAS HUCKER—Recent furniture that explores the juxtaposition of opposites, such as hard versus soft and transparent versus opaque; through 2/15. Joseph, 745 Fifth Ave. (751-5500).

TERENCE LA NOUE—Recent works in stained glass with mahogany frames; through 2/8. Emmerich, 41 E. 57th St. (752-0124).

JULIO LARRAZ—Recent paintings of aerial landscapes in New Mexico; through 2/9. Haime, 41 E. 57th St. (888-3550).

MORRIS LOUIS—His large-scale Color Field paintings from the late 1950s; through 2/29. Emmerich, 41 E. 57th St. (752-0124).

PAUL MANES—Recent paintings of overlapping circles; 2/6-3/7. Del Re, 41 E. 57th St. (688-1843).

JANET MONAFO—Large-scale pastels of everyday domestic objects; 2/5-29. French, 24 W. 57th St. (247-2457).

HELEN NAPPER/THOMAS NEWBOLDT—Figurative paintings that depict daily personal events/figurative paintings that present allegories of man's condition and fate. Through 2/29. Taitischeff, 50 W. 57th St. (664-0907).

ELIZABETH NEWMAN—Installations of objects that comment on history, relationships between people, cyclical growth, loss, and decay; through 2/15. Lelong, 20 W. 57th St. (315-0470).

GIUSEPPE PENONE—Sculptures, drawings, and photographs that focus on the artist's interventions with nature; through 2/29. Goodman, 24 W. 57th St. (977-7160).

PAUL RICKERT/LOUISE DODD—Recent watercolors of industrial landscapes in New England/Paintings of New England landscapes; 2/8-29. Fischbach, 24 W. 57th St. (759-2345).

CHARLES ROUSSEL—Paintings of beach and coastal views from the 1880s through 1930; through 3/7. Babcock, 724 Fifth Ave. (535-9355).

DOUGLAS SAFRANEK—Highly-detailed paintings of New York City in egg tempera on panel; through 2/23. Schmidt-Bingham, 41 W. 57th St. (888-1122).

WILLIAM WEGMAN—Recent paintings, Polaroids, and drawings; through 2/15. Solomon, 724 Fifth Ave. (757-7777).

HELEN MIRANDA WILSON—New paintings and drawings inspired by bird habitats, agricultural situations, and phases of the moon, painted from memory and observation; through 3/7. McCoy, 41 E. 57th St. (319-1996).

SANDY WINTERS—Narrative paintings that explore the line between abstraction and representation; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

SoHo and TriBeCa

PETER AGOSTINI—A retrospective of figurative sculpture; through 2/29. Clasen, 470 Broome St. (33-0277).

MIKE ASENTE—New sculpture from made with ca. rubber, sheetrock, and needlepoint, in an exhibit titled "Cam Tu—Vietnam Suicide Memorial" 2/8-3/7. Franklin Furnace, 112 Franklin St. (925-4671).

STUART ARENDS—Reductive paintings in oil and wax on box-shaped wooden constructions; through 2/25. Bitter-Larkin, 597 Broadway (219-0150).

KARL BENJAMIN—Abstract paintings from 1955 to 1990 through 2/15. Snyder, 588 Broadway (941-6860).

MICHAEL BOYD—Five large-scale paintings, each derive from a major French Gothic cathedral; through 2/25. Zarre, 154 Wooster St. (353-3456).

BARD BREIVIK—Sculptures that juxtapose organic architectural forms, in stone, bronze, and other materials; through 2/8. Van Eck, 420 W. Broadway (219-0717).

MARLYSE BRUNNER—New works; through 3/14. Engel horn, 591 Broadway (966-6882).

DALE CHIHULY—New works in glass from his "Floats" series; 2/8-3/21. Cowles, 420 W. Broadway (925-3500).

SONIA DELAUNAY—Colorful geometric lithograph from the late 1960s and early 1970s; through 2/28. Zarre, 154 Wooster St. (353-3456).

JANE DICKSON—New paintings that depict character the artist sees from her Times Square studio, including New Year's Eve revelers, policemen, families couples, and single figures; through 2/29. Alexander 59 Wooster St. (925-4338).

LILI DUJOURIE—New works that use marble, plaster, mirrors, and velvet to explore such classical themes as "vanitas," the passage of time, life, death, and still life through 2/8. Louver, 130 Prince St. (925-9205).

DON EDDY—New paintings, including still lifes of vegetables, fruits, and flowers, Caribbean landscapes, and graphite drawings; 2/8-3/4. Hoffman, 429 W. Broadway (966-6676).

JOHN FERREN—Paintings and sculpture from the artist's estate; through 2/15. Perlow, 560 Broadway (941-1220).

GRIT KALLIN FISCHER—Drawings, paintings, and prints by this artist (1897-1973) who studied at the Bauhaus and eventually settled in Bucks, County, Pennsylvania; through 2/15. Teller, 568 Broadway (941-7335).

FLECHEMULLER—Recent mixed-media paintings that incorporate writing in a series titled "Glyphs"; through 2/15. Jamison Thomas, 588 Broadway (925-1055).

DINA GHEN—Recent abstract sculpture made with epoxy resin, plastic, and urethane foam; 2/6-29. LedisFlam, 584 Broadway (925-2806).

MAURO GIUFFRIDA/THEODORE SYENNINGSSEN—Recent paintings by both; 2/5-3/4. Sermas, 19 Greene St. (431-5743).

LEON GOLUB—New paintings from his "Patriots" series interspersed with his paintings from the 1950s that portray the juxtaposition between covert and overt power; through 2/15. Baer, 476 Broome St. (431-4774).

RICHARD HAAS—A selection of drypoints and etchings from 1971 to 1991, using New York landmark buildings as subject matter; through 2/22. Condeso/Lawler, 76 Greene St. (219-1283).

KAREN HARRIS—Abstract paintings; through 2/22. Ric-

o/Maresca, 105 Hudson St. (219-2756).

ORGE HORNER—Two-dimensional works made with silly putty and incorporating words and images from "low" culture; 2/11-3/7. Arena, 128 Wooster St. (226-1420).

KAMI—Installation works, paintings, and self-portraits of the Iranian-born artist and his family; through 2/8. Toll, 146 Greene St. (431-1788).

I. KENDRICK/MIGUEL RIOS—Recent sculpture/Works with political themes. Through 2/22. Weber, 142 Greene St. (966-6115).

BERT KIPPUR—Expressionistic figure paintings that depict nightmarish and erotic scenes; 2/5-3/14. C & A, 96 Spring St. (431-8664).

AN LANDERS—New works; 2/7-3/14. Rosen, 130 Prince St. (941-0203).

VID LASRY/DENISE MARIKA—Abstract paintings influenced by the geometry and technique of the painters of the Renaissance/Conceptual works that combine constructions of industrial materials with homemade uncut video projections; 2/7-3/7. Roger, 136 Prince St. (966-4017).

FRED LESLIE—A loan show of five grisaille paintings from 1962-67; through 3/28. Flynn, 113 Crosby St. (966-0426).

IV. LICHTENSTEIN—Paintings from his "Interiors" series; through 2/28. Castelli, 420 W. Broadway and 65 Thompson St. (431-5160).

CHARLES LONG—New sculptures that incorporate objects of little value, such as popcorn and lumps of clay; through 2/29. Koury, 89 Greene St. (334-5155).

CHARD LONG/JAMES TURRELL—A sculpture titled "White Line"/A large-scale drawing of the site plan for the Roden Crater Project. Through 2/28. SteinGladstone, 99 Wooster St. (925-7474).

IRISTOPHER LUCAS—New paintings; through 2/22. Good, 532 Broadway (941-8066).

IRIS MACDONALD—New wood sculpture; through 2/8. Beitzel, 102 Prince St. (219-2863).

ILA MACEK—New work; 2/8-3/7. Ala, 560 Broadway (941-1990).

IBIAN MARCACCIO/DANIEL WEINER—Paintings/Sculpture. Through 2/22. Lee, 588 Broadway (966-2676).

UDRUN MERTES-FRADY—New paintings and drawings that are an intense exploration of the color red in all its permutations and associations; through 2/11. Rosenberg, 115 Wooster St. (431-4838).

ARIO MERZ—A survey of sculpture; through 2/22. Sperone Westwater, 142 Greene St. (431-3685).

UGH MESIBOV—Prints, paintings, and drawings from the 1930s and 1940s, including rare carborundum prints; 2/8-3/28. Sragow, 67-73 Spring St. (219-1793).

IATT MULLICAN/LAWRENCE WEINER—A collaborative project titled "In the Crack of the Dawn"; through 2/22. Alexander Editions, 476 Broome St. (925-4338).

AYIL NALLS—Sculptures, video, and works on paper; through 3/14. Staib, 8 Greene St. (941-5977).

ARNETT NEWMAN—His sculpture, "Zim Zum II," conceived by the artist in 1969 and fabricated after his death in 1970; through 3/14. Gagosian, 136 Wooster St. (228-2828).

ERMANN NITSCH—Drawings and paintings; through 2/29. Nolan, 560 Broadway (925-6190).

IAURIZIO PELLEGRIN—Recent assemblages of objects from popular culture; 2/7-3/21. Shainman, 560 Broadway (966-3866).

UDY PFAFF/URSULA VON RYDINGSVARD—Sculpture by both; 2/8-3/21. The Cultural Space, 336 Canal St. (966-6988).

ACK PIERSON—Drawings about compulsiveness and love, sculptures constructed from urban ephemera, and photographs of the seedier side of Los Angeles; through 2/29. Cugliani, 40 Wooster St. (966-9006).

JUCIO POZZI—Recent paintings from his "Rag Rugs" series; through 2/28. Penine Hart, 152 Wooster St. (982-0194).

IM PRENTICE—Kinetic "whirligig" sculptures; 2/5-3/7. Davidson, 415 W. Broadway (925-5300).

IAITH RINGGOLD—Paintings that combine the artist's signature style with imagery culled from French art history; through 2/18. Steinbaum, 132 Greene St. (431-4224).

ALLEN RUPPERSBERG—Two large-scale drawing projects from the 1970s titled "Personal Art"; through 2/15. Burgin, 130 Prince St. (219-8379).

SALVATORE SCARPITTA—Early works, 2/8-29, at Castelli, 578 Broadway (941-9855); works from the past year, 2/7-3/28, at Nosei, 100 Prince St. (431-9253).

DAVID R. SMYTH—Paintings on lead that incorporate collage and found objects; through 2/29. Morrison, 59 Thompson St. (274-9059).

ANDREW SPENCE/LUDWIG MIES VAN DER ROHE—Geometric abstract paintings based on shapes from the artist's environment such as stereo speakers, buildings, or a bank's automated cash machine; through 2/29/Drawings from the mid-1930s to the early 1950s, of architectural projects and designs for furniture; through 3/7. Protetch, 560 Broadway (966-5454).

WONG SUL—Recent abstract paintings; through 2/15. Marunouchi, 560 Broadway (274-8084).

ANDREA VIZZINI—Paintings that are copies of works by Caravaggio, da Vinci, Picasso, Poussin, and others, over which the artist superimposes iron bars, stretchers, and colored fabric; 2/5-3/5. Walls, 156 Wooster St. (982-9800).

MERRILL WAGNER—Abstract paintings on rolled stainless steel; through 2/29. Stark, 594 Broadway (925-4484).

ALAN WEXLER—Architectural environments that ritualize everyday activities; through 2/8. Feldman, 31 Mercer St. (226-3232).

RACHEL WHITEREAD—Works in rubber, plaster, and marble that are casts of negative spaces enveloping such domestic objects as bath tubs, tables, beds, and entire rooms; through 2/8. Luhning Augustine, 130 Prince St. (219-9600).

ROBERT WILSON—Twenty-six drawings in charcoal, conte crayon, and crayon on paper; through 2/29. Cooper, 149 Wooster St. (674-0766).

MURRAY ZIMILES—Paintings on the theme of the burning of Polish wooden synagogues in WW2 and a suite of etchings and woodcuts with text titled "The Book of Fire"; through 2/15. Levy, 415 W. Broadway (941-0009).

Other

MICHAEL ANDREWS/LINDSAY WALT—A survey of figure and landscape paintings by this British artist/A window installation. Through 3/14. Grey Gallery, 33 Washington Place (998-6780), Tue., Thu., Fri. 11-6:30, Sat. 11-5.

PAMELA BENHAM—Recent abstract paintings; through 2/15. New York Public Library's Tompkins Square Branch, 331 E. 10th St. (674-5362), Mon., Tue., Wed. 1-5.

PAM BUTLER/KELLIE O'BOSKY—Paintings that investigate received ideas and models of femininity by both; through 2/23. PS 122, 150 First Ave. (228-4150).

DAVID GOLDIN—Collages; through 2/23. Illustration, 330 E. 11th St. (979-1014).

CATALINA PARRA—Installations and works on paper from the past ten years that deal with contemporary political, economic, and social issues; through 4/4. Lehman, 250 Bedford Park Blvd. West, Bronx (960-8211).

ARTHUR RACKHAM—Paintings, watercolors, and drawings by this English artist who illustrated *Grimm's Fairy Tales*, *Peter Pan*, *Gulliver's Travels*, and other well-known books; through 2/19. Butler Library, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-2231), Mon.-Fri. 9-4:45.

MIGUEL ANGEL RUIZ/WENDY COAD—Recent paintings by both; through 2/28. Fashion Moda, 2754 Third Ave. (near 146th St.), Bronx (560-0166), accessible 24 hours.

ARTHUR SINGER—Paintings of birds from rain forest habitats; through 3/2. Central Park Zoo Gallery, 64th St. at Fifth Ave., in Central Park (861-6030), daily, 10-4:30.

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE—125 E. 65th St. (744-8181). "The

Treasures of the Last Emperor: Selections from the Palace Museum, Beijing"; through 3/7.

CDS—76 E. 79th St. (772-9555). Works by gallery artists, including Ajay, Booth, De Staebler, Motherwell, Porter, Walker, Yunkers, others; through 3/1.

GOETHE HOUSE—1014 Fifth Ave. (439-8700). "Schrittwechsel-Change of Gait," with works by Bekker, Brendel, Diller, Gabriel, Kruger, Manigk, Rathke, Sonntag, Zylla, others; through 2/29.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). 19th-century American landscapes by Bierstadt, Church, Durand, Heade, Miller, Whittredge; through 2/22.

LEVY—24 E. 84th St. (628-7088). "Vanity and Elegance: The Dressing Table and Tall Chest in America, 1685-1785"; through 2/15.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0475). Works honoring Black History Month 1992, by Ikeda, Mbugua, Tomba; through 2/29.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Works on paper by Freedman, Froese, Hill, Kunin, Levinson, Penn, Rochette, Silver; through 2/22.

SPANIERMAN—50 E. 78th St. (879-7085). "In Praise of Women: Images of Leisure and Independence," with works by Benson, Cassatt, Chase, Davies, Weir, others; "The Eight and Their Circle," with works by Bellows, Glackens, Henri, Luks, Marsh, Sinn, Sloan, others; through 3/28.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Still-life paintings and works on paper by Avery, Graham, Hartley, Matulka, Maurer, Stella, others; through 2/22.

WENDER—3 E. 80th St. (734-3460). Chinese calligraphy from the 18th to the 20th centuries; 2/5-3/7.

57th Street Area

BARON/BOISANTÉ—50 W. 57th St. (581-9191). Works by Anderson, Dinter, Polke, Wells; through 2/28.

BLUM HELMAN—20 W. 57th St. (245-2888). Paintings by Deutsch, Gipe, Ruscha; through 2/15.

DRAKE—50 W. 57th St. (582-5930). "Intermezzo," with works by Bogart, Christensen, Jaramillo, Kuehn, Smith, others; through 2/22.

DRUTT—724 Fifth Ave. (974-7700). "Contemporary Dutch Ceramics," with works by Brandt, Koster, Nanning, Stevens, van Loon; through 2/22.

FITCH-FEBVREL—5 E. 57th St. (688-8522). An accochage of prints and drawings by 19th and 20th-century artists, including Braque, Demazieres, Meckseper, Normann, Pascin, Robbe, Tissot, Yake; through 2/29.

HAIME—41 E. 57th St. (888-3550). Sculpture in bronze, granite, steel, and stone, by Mutal, Van Alstine, Vari; 2/11-29.

JANIS—110 W. 57th St. (586-0110). Sculpture by Arp, Chillida, Giacometti, Klein; through 2/29.

MIDTOWN PAYSON—745 Fifth Ave. (7858-1900). "The Midtown Flower Show," with paintings, sculpture, and photography by Bates, Davis, Fish, Hockney, Juarez, Katz, Kushner, Mapplethorpe, Norvell, Rosenquist, Zakantich, others; 2/6-3/7.

PAINWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; through 4/3.

ST. ETIENNE—24 W. 57th St. (254-6734). "Scandal, Outrage, and Censorship: Controversy in Modern Art," with works by Beckmann, Dix, Heartfield, Pechstein, Nolde, Schiele, Serrano, Wojnarowicz, others; through 3/7.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). Political art and posters from the past 25 years, including works by Edelson, the Guerrilla Girls, ACT-UP, West, others; through 2/12.

ANDERSON—63 Thompson St. (431-8547). "Love Gone Bad," with works by Culkin, Davidson, McNeil, Silverthorne, Steer; through 2/22.

ART IN GENERAL—79 Walker St. (219-0473). "The Results are In," with works by Franklin, Fujiyoshi, Herzog, Umbrico; "San Diego: America's Finest? Public Questions in a Private City," with collaborations by Avalos, Hock, Kessler, Kirkwood, Sisco, Small; installations by Sligh, Tomney; through 2/29.

ART

BROMM—90 W. Broadway (732-6196). Works by Barry, Bidlo, Castoro, Nesterova, Mapplethorpe, Warhol, Wojnarowicz; through 2/29.

BROWN—23 Watts St. (219-1060). "Dysfunction in the Family Album," with works by Elizondo, Ess, Farber, Humphrey, Lucas, Martori, Masullo, Williams; through 2/15.

CASTELLI—578 Broadway (941-9855). "35th Anniversary Exhibition"; early works by Sal Scarpitta; 2/8-29.

DRAWING CENTER—35 Wooster St. (219-2166). Drawings by Casco, Clements, Cohen, Fahlen, Kahn, Matalon, Svenningsson, Webster; through 2/15.

FICTION/NONFICTION—21 Mercer St. (941-8611). Humorous and peculiar works by Appel, Bachman, Bowman, Gerber, Kidd, Liebowitz, Pearlstein; through 2/15.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

GERING—476 Broome St. (226-8195). "Shades of Difference," with works by Baer, Bradshaw, Dryer, Heilmann, Jaudon, Lasker, Martin, Nozkowski, others; through 2/15.

GIBSON—568 Broadway (925-1192). "Seventies," with works by Adams, Beckley, Broodthaer, Le Gac, Matta-Clark, Toroni, others; through 2/15.

GLADSTONE—99 Greene St. (966-9310). "Circa 1980," with works by Glier, Holzer, Mullican, Prince; through 2/22.

GRANARY BOOKS—568 Broadway (226-5462). Sculpture, video, and photographic books by Armstrong, Greenaway, Phillips, Snow, Velez, others; 2/6-3/14.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). "Childhood: Imitation and Perception," with works by Borsuk, Broadbent, Croak, Dodd, Huang, Pozzi, Rose, others; through 3/29.

KASMIN—580 Broadway (219-3219). Sculpture by Baechler, Dokoupil, Macdonald; through 2/15.

KIND—136 Greene St. (925-1200). "My Father's House Has Many Mansions," with works by Brown, Colescott, CPLY, Finster, Greenwold, Hull, Israel, Nilsson, Ramirez; through 2/22.

PEARL—420 W. Broadway (966-5506). Works from the 1930s through the 1950s by members of the American Abstract Artists organization, including Bolotowsky, Diller, Ferren, Gallatin, Loew, Pearson, Pereira, von Wiegand, Xceron, others; through 2/29.

PRETTO—103 Sullivan St. (431-3041). Small works by Alain, Andre, Barry, Kretschmer, Obering, Smith, Wagner, Zinsner, others; through 2/26.

RUBENSTEIN—130 Prince St. (431-4221). "Easel Painting," with works by Baechler, Bleckner, Fischl, Katz, Scherman; through 2/29.

SHAFRAZI—130 Prince St. (274-9300). "How It Is," with works by Blake, Burton, Gipe, McCarty, Otterson, Pierson, Risley, Rockman, Turner, others; through 2/29.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition: Part I," with abstract paintings and sculpture by Gibian, Hunt, Kurahara, Overstreet, Manning, Weld, others; through 3/14.

STAEMPFLI—415 W. Broadway (941-7100). Contemporary realist paintings by Assael, Campbell, Dinhofer, Maury, others; through 2/29.

THORP—103 Prince St. (431-6880). Paintings and sculpture by gallery artists, including Brodie, Butterfield, Crane, Gornik, Helm, Leaf, Leroy, Michaux, Santore, Vath; through 2/22.

THREAD WAXING SPACE—476 Broadway (966-9520). Sculpture by Drew, Hoke, Kahlhamer; through 2/28.

TRIBECA 148—148 Duane St. (219-9213). Thu.-Sun. 12-6. "Urban Alchemy," with works by Bastidas, Eustace, Jacobson, Mason, Palaia, Parker, others; 2/6-3/7.

Other

COOPER UNION—7 E. 7th St. (353-4165). Mon.-Fri. 12-7, Sat. 12-5, closed Mon., Jan. 20. Paintings and sculpture by fine art graduates from 1975 to 1987, including Baechler, Dokoupil, Taaffe, others; through 2/12.

INTAR—420 W. 42nd St. (695-6134). "The Migrations of Meaning: Part I," with works by artists whose works

are rooted in the creolized communities of the Americas and the Caribbean; through 2/28.

PARSONS SCHOOL OF DESIGN—2 W. 13th St. (229-8910). Works by nine European illustrators who reside in the United States, including Allen, Brads, Bilout, Dervaux, others; through 2/7.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-855-7882). "Inside Bedford Stuyvesant"; "You'll Have to be Put in a Bowl to Beg: Installation by Michael Timpson"; through 2/21.

WHITE COLUMNS—154 Christopher St. (924-4212). "Donald Traver"; "We Interrupt Your Regularly Scheduled Programming," with works by Bialobroda, Gipe, Kidd, Lenski, Ligon, Marshall, others; "White Rooms: Works by Jack Pierson, Tom Burr, Teresa Schmittroth"; through 2/9.

PHOTOGRAPHY

ARMAND AGRESTI—Color and black-and-white photographs that depict what it was like to grow up in Queens during the 1950s and 1960s; 2/8-3/14. Borden, 560 Broadway (431-0166).

BARBARA ALPER/SUSAN KAPROV—Photographs of the Gulf War interspersed with portraits of people taken over the past ten years/Compositions in which images of nature are superimposed over images of technology; 2/6-3/7. Neikrug, 224 E. 68th St. (288-7741), Fri. and Sat. 1-6.

EDOUARD DENIS BALDUS/SUZANNE OPTON—Salt prints from 1855-56 depicting the French rail line linking Boulogne and Paris and the 1856 floods at Lyon and Avignon/Photographs of the Oakland-Berkeley hills following the fire last October. Through 3/28. Lowinsky, 575 Broadway (226-5440).

ILSE BING—Photographs taken in Frankfurt in the late 1920s, and in Paris and New York in the 1930s; through 2/29. Houk Friedman, 1094 Madison Ave. (628-5300).

EDOUARD BOUBAT—Photographs of people taken all over the world, from the 1950s to the present; through 2/29. Witkin, 415 W. Broadway (925-5510).

YANN CHARBONNIER—Black-and-white photographs that explore the relationship between human beings and animals in the wild; through 2/29. Cade, 1045 Madison Ave. (734-3670).

JED DEVINE—A survey of recent still lifes and a group of prints that document a playful and erotic series of drawings created by the photographer in the 1970s; through 2/8. Lieberman & Saul, 155 Spring St. (431-0747).

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4991). Mon.-Fri. 1-6. "Uncommon Images," with early photographs of medieval monuments; through 3/20.

I.C.P.—1130 Fifth Ave. (860-1777). Tue. 11-8, Wed.-Sun. 11-6. \$3.50; students and seniors \$2. 2/7-4/10: "A Moment Before: Jews in the Soviet Union, Photographs by Frederic Brenner." 2/7-4/10: "About Face: Photographic Portraits from the Permanent Collection, 1900-1991."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680). Tue. 11-8, Wed.-Sun. 11-6. \$3.50; students and seniors \$2. Through 2/15: "The Legacy of W. Eugene Smith: Twelve Photographers in the Humanistic Tradition."

KENRO IZU—Large format platinum photographs of ancient stone monuments in Egypt, Mexico, England, Scotland, Japan, Chile, and France; through 2/29. Greenberg, 120 Wooster St. (334-0010).

KEN MATSUBARA—Photographs of geometric forms; through 2/8. Baum, 588 Broadway (219-9854).

SHEILA METZNER—A selection of black-and-white photographs of metal objects; through 2/8. Danziger, 415 W. Broadway (226-0056).

MILLER—138 Spring St. (226-1220). Soviet photography from 1918-1939, with works by Alpert, Debafov, Ignatovich, Rodchenko, Shaikhet, others; through 2/15.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27.

NIKON HOUSE—620 Fifth Ave. (353-3110). "The Black Experience: Seven Visions"; through 2/29.

RICE—325 W. 11th St. (366-6660). "Spiritual Travel Part II," with works by Goldsmith, Goertz, Jorge sen, Woodruff & Brown, Zucker; 2/6-3/8.

STEVEN RUBIN—Photographs of families in West Attens, Maine; through 2/17. Camera Club of New York, 853 Broadway (260-7077).

GERARD TRAUQUANDI/EUGENE ATGET—Large-scale photographic still lifes and landscapes using the gum-bichromate process/Vintage prints of locations in and around Paris. Through 2/15. Zabriskie, 724 Fifth Ave. (307-7430).

DEBORAH TURBEVILLE—Portraits of women in their environments in Guatemala and Mexico; 2/6-3/7. St. ley-Wise, 560 Broadway (966-6223).

WILLIAM WEGMAN—Black-and-white photograph from the 1970s that use language, props, and theater to express whimsical ideas; through 2/22. Pace/Ma Gill, 32 E. 57th St. (759-7999).

JEFFREY A. WOLIN/ELISE MITCHELL SANFORD—Black and-white photographs of people living in public housing in Bloomington, Indiana/Photographs of women over fifty years old portraying famous men and women. Through 3/7. Opolis, 561 Broadway (966-8881), Sat. 12-5.

PERFORMANCE

LA MAMA—74A E. 4th St. (254-6468). 2/10 at 8: Dian Torr in "Ready, Aye Ready." \$12.

PERFORMING GARAGE—33 Wooster St. (966-9796). Through 2/16, Fri.-Sun. at 8: Ron Vawter in "Ro Cohn/Jack Smith." \$12.

P.S. 122—150 First Ave. (477-5288). 2/6 at 8, 2/7 and 2/8 at 8 and 11: "More Artists! A Performance Extravaganza and Benefit for P.S. 122." \$25; \$99.95 or 2/6.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047).

Wed.-Thu., Sat.-Sun. 10 a.m.-5, Tue. and Fri. 11 a.m.-8. \$4.50, seniors students \$2, children under 1: free. Through 8/2: "Dale Chihuly's 'Najima Floats.'" Through 4/19: "American Improvisation: Textile from The Indianapolis Museum of Art."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW a

79th St. (769-5000). Sun.-Thu. 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Hayden Planetarium... Margaret Mead Hall of Pacific Peoples... Celestia Plaza... Hall of South American Peoples... Aurora Gem Collection. Through 2/23: "Chiefly Feasts The Enduring Kwakiutl Potlatch." Through 3/1 "Birds in Art."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400)

Tue.-Sat. 11 a.m.-6 (Fri. until 8), Sun. noon-5. Closed Mon. \$2; students and seniors \$1. Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn

(718-638-5000). Wed.-Sun. 10 a.m.-5. Donation \$4, students \$2; seniors \$1.50. Through 5/3: "Grand Lobby Installation: The New Merengue." Through 2/28 "Quattrocento: Early Italian Panel Paintings." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-

6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-

9232). Thu.-Sun. noon-6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970-72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.-Sat. noon-6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.-Sat. noon-6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6, Sun. 1-6. \$3, students and seniors \$1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St.

360-3500). Closed for restoration; will re-open in spring of 1992.

VISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.-5, Thu. 11 a.m.-8, Fri. 11 a.m.-3. \$4.50, seniors \$3, children \$1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past."

TROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.-Thu. and Sun. 9:30 a.m.-5:15, Fri. and Sat. 9:30 a.m.-9. Contribution \$6; children and seniors \$3. Through 3/22: "John Singer Sargent's Alpine Sketchbook: A Young Artist's Perspective." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 2/23: "East Asian Lacquer: The Florence and Herbert Irving Collection." Through 2/16: "Stuart Davis, American Painter." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750-1775: Elegance in Ornament." Through 5/3: "Barbizon." **The Cloisters**, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-4:45. Medieval collection.

ERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

USEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.-Sun. 11:30 a.m.-7:30, closed Mon. Free. Through 3/1: "Patterns of Prestige: The Development and Influence of the Saltillo Sarape." Through 3/10: "Santos de Palo: The Household Saints of Puerto Rico."

USEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$7; students and seniors \$4; Thu. 5-9 pay what you wish. Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." Through 3/29: "Lighting from the Sixties and Seventies." Through 4/7: "Gay Block: Rescuers of the Holocaust." Through 3/23: "Frank Gehry: New Furniture Prototypes." Through 4/7: "The William S. Paley Collection."

USEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.-Sat. 10 a.m.-5, Sun. 1-5; Tue. 10 a.m.-2 for organized school and group tours (reservations required). \$4; students and seniors \$2. Through 2/16: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23: "The Committed Eye: Alexander Alland's Photography." Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17/92: "Remember the Children: Daniel's Story."

ASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.-Fri. 10 a.m.-4:30, Sat.-Sun. 1-5. Free. Through 2/9: "Landscape of America: The Hudson River School to Abstract Expressionism." Through 2/9: "Dual Cultures: Taiwan/New York—Six Realist Painters."

ATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5 (free Tue. 5-8). \$2.50, seniors and students \$2. Through 3/12: "Hallowed Haunts: The Drawings and Watercolors of Charles Addams." Through 3/12: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

IEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission \$3.50, \$2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 2/28: "The Big Nothing ou le Presque Rien." Through 4/19: "My Spirit: Works by Jeffery Mitchell."

IEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.-5, Thu. 11 a.m.-8. \$4.50; seniors \$3, children \$1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City."

IEW YORK PUBLIC LIBRARY—Central Research Build-

ing, Fifth Ave. and 42nd St. (869-8089). Mon.-Wed. 11 a.m.-6, Thu.-Sat. 10 a.m.-6. Through 2/15: "Documents of Dissent." Through 2/22: "King Arthur: Looking at the Legend." Through 3/7: "Edna St. Vincent Millay." Through 5/2: "Recent Acquisitions: Photography." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12-8, Wed. and Fri. 12-6, Sat. 10-6. Through 2/17: "Carl Michel: Design for the Ballet." Through 4/25: "Fool's Fire by Julie Taymor."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1-4. \$3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.-Sun. 12-6. Suggested donation \$2. Through 2/9: "Dennis Oppenheim: And the Mind Grew Fingers."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 2/2: "Mel Chin: Viewpoints." Through 4/12: "Ik-Joong Kang: 3 x 3." Through 3/29: "Art Beyond Sight."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.-Fri. 10 a.m.-4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1-5. \$3; \$2 children; \$1 seniors. Furnished rooms from the Federal Period (1790-1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.-5. \$6, seniors \$5, children \$3. Through 3/22: "A Mariner's Fancy: The Whaleman's Art of Scrimshaw." Through 3/22: "Herman Melville's Picture Gallery." Through 2/16: "Hemm'd Thick with Sailships."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$3; seniors \$1.50, children \$1. Through 3/1: "1990-1991 Artists in Residence: Ada Pilar Cruz, Leonardo Drew, Eve Sandler." Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.-5:30, Wed. till dusk, Sun. till 7. Through 3/1: "Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$5; seniors \$3; free Tue. 6-8. "Calder's Circus." . . . Through 3/1: "Alexis Smith." Through 3/15: "Variations on Themes: Recent Print Acquisitions." Through 4/19: "William Wegman." **Whitney Museum at Philip Morris**, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30 (Sculpture Court is open Mon.-Sat. 7:30 a.m.-9:30; Sun. and holidays 11 a.m.-7). Free. Through 2/8: "Ellen Driscoll: The Loophole of Retreat." **Whitney Museum at Equitable Center**, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 3/18: "American Masters: Works from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza**, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 2/14: "Between Mondrian and Minimalism: Neo-Plasticism in America."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/8 at 2: "Blossoms, Beasts, and Botchs: Fine Oriental Rugs & Carpets." On view from 2/1.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next auction on 2/13.

DOYLE—175 E. 87th St. (427-2730). 2/5 at 10 a.m.: "Fine English & Continental Furniture, Decorations, and Paintings." On view from 2/1.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/5 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Furniture & Decorations." On view from 2/1. 2/6 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Jewelry." On view from 2/1. 2/11 at 10:15 a.m. and 2: "Important Watches, Wristwatches, and Clocks." On view from 2/7.

SWANN—104 E. 25th St. (254-4710). 2/6 at 10:30 a.m.: "Art & Architecture Books." On view from 2/1.

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City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 5

NEW YORK PHILHARMONIC, Andrew Davis conductor; featuring bassoonist Judith LeClair. Britten's "Sea Interludes" from *Peter Grimes*; Mozart's Bassoon Concerto; Elgar's Symphony No. 1. Avery Fisher Hall at 8. \$10-\$50. Note (today only): Open rehearsal at 9:45 a.m.; \$5. Pre-concert Mozart recital at 7; free for ticketholders.

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor. Mahler's Symphony No. 6. Carnegie Hall at 8. \$16.50, \$23.

MUSICA SACRA, Richard Westenburg conductor. N.Y. premieres of Anthony Davis's *Voyage Through Death to Life Upon These Shores* and Peter Schickele's *Go for Broke: A Comedy for Chorus*. By Brahms: *Tafelberg*, Op. 93b; *Ave Maria*, Op. 12; *Liebesslieder Waltzes*, Op. 52. Alice Tully Hall at 8. \$16, \$23.

KATHLEEN SUPOVE, pianist. "The Exploding Piano." Works by L. Andriessen, Scelsi, Schat; N.Y. premieres by Andy Vores and Rob Zuidam. Weill Recital Hall at 8. \$10.

GREGORY HAIMOVSKY, pianist. Haydn's Sonata in E-flat; Chopin's Two Nocturnes; Mark Kopytman's *Israel-estiques* (U.S. premiere); Sergei Slonimsky's *Rhapsody* (U.S. premiere); Debussy's *Preludes for Piano*, Book II. Merkin Concert Hall at 8. \$12.

JUILLIARD STRING QUARTET—With cellist Bernard Greenhouse. Schubert's String Quintet in C, Op. 163; Milhaud's String Quartet No. 17; Shostakovich's Quartet No. 13 in B-flat Minor. Miller Theatre, Broadway and 116th St. (854-7799), at 8. \$16.

NEW YORK BACH ENSEMBLE—Bach's Cantata Nos. 35 and 82; Handel's Organ Concerto No. 2, Op. 4. Church of St. Ignatius Loyola, Park Ave. and 84th St. (439-8044), at 8. \$12.

L. D. FRAZIER, vocalist/**LOU GRASSI**, drummer. Jazz gospel. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. \$3.

JUILLIARD STUDENT CONCERT—All-Mozart program: March in D, K. 189; Serenade in D, K. 185; concert arias. Alice Tully Hall at 12:30. Free.

Thursday, February 6

INTERLOCHEN ARTS ACADEMY ORCHESTRA AND CHOIR, Margaret Hillis conductor; with soprano Marlene Meyer, alto Beth Babbitt, tenor Thomas Dymit, bass William Diana. All-Mozart program: Missa in C, "Dominicus," K. 66; Symphony No. 6 in F, K. 43; "Veni Sancte Spiritus," K. 47; Church Sonata in F, K. 145. Alice Tully Hall at 8. \$10-\$15.

NEW YORK PHILHARMONIC—See 2/5. Pre-concert Mozart recital at 7; free for ticketholders.

BOSTON SYMPHONY ORCHESTRA—See 2/5.

ALISON DEANE, pianist. Mendelssohn's Fantasy in F-sharp Minor, Op. 28; Beethoven's Six Variations in F on an Original Theme, Op. 34; Rakhmaninov's Four Etudes-Tableaux, Op. 33 and Op. 39; Arturo "Chico" O'Farrill's Piano Suite (world premiere); Debussy's *L'Isle Joyeuse*. Merkin Concert Hall at 8. \$15.

"HIGHLIGHTS IN JAZZ"—With trumpeter Doc Cheatham, others. Pace University Downtown Theatre, 3 Spruce St. (346-1715), at 8. \$12.

HANDANCE—Percussionists Glen Velez, Randy Crafton, and Jan Hagiwara; with guest percussionist Glen Fitten. *Doctrine of Signatures*, a piece for frame drums and percussion. Washington Square Church, 135 W. 4th St. (982-6388), at 8. \$10.

NANCY WILSON, vocalist. Jazz, soul, and cabaret program. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 12:15. Free.

DIANA SOLOMON-GLOVER, soprano; with pianist Warren Helms and violinist Ashley Horne. Songs of Dorothy Rudd-Moore, Charles S. Brown, and John Carter. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. \$2.

Friday, February 7

NEW YORK PHILHARMONIC—See 2/5. Today at 2. Pre-concert lecture at 11 a.m.; \$10.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, Oliver Knussen conductor. Jolivet's *Chant de Linos*; Knussen's *Ocean de Terre*, Op. 10; Debussy's *Chansons de Bilitis*; Knussen's *Hums and Songs of Winnie-the-Pooh*, Op. 6; Boulez's *Memoriale*; Bartok's String Quartet No. 3. Alice Tully Hall at 8. \$24.

TAKACS STRING QUARTET—Violinists Gabor Takacs-Nagy and Karoly Schranz, violist Gabor Ormai, cellist Andras Fejer; featuring pianist Andras Schiff. Haydn's Quartet No. 5 in D, Op. 76; Kurtag's Quartet No. 3; Schubert's *Quartettssatz* in C Minor, D. 703; Schumann's Quintet in E-flat for Piano and Strings, Op. 44. Carnegie Hall at 8. \$8-\$25.

AMSTERDAM LOEKI STARDUST QUARTET—Recorder players Daniel Bruggen, Bertho Driever, Paul Leenhouts, Karel van Steenhoven. U.S. premieres by Chiel Meyering, Bart De Kemp, Tristan Keuris, and Leenhouts. Also, works by Palestrina, Frans Geysen, Bach, R. Parsons, Ryohei Hirose, Byrd. Weill Recital Hall at 8. \$15.

EMERSON STRING QUARTET—Violinists Philip Setzer and Eugene Drucker, violist Lawrence Dutton, cellist David Finkel. Mozart's "Haydn" Quartets: in D Minor, K. 421; in E-flat, K. 428; in C, "Dissonance," K. 465. Metropolitan Museum of Art at 8. \$22.

GEORGE COLEMAN, saxophonist. Jazz. Miller Theatre Broadway and 116th St. (854-7799), at 8. \$12.

MUSIC OF NORTH INDIA—Bansuri player Steve Gorn, s-rod player David Trasoff, tabla player Kinnar Kum-Seen. Washington Square Church, 135 W. 4th St. (545-7536), at 8. \$12.

ORRA CHAMBER PLAYERS—Copland's Quartet for Piano and Strings; Russell Currie's Sonatina for Violin and Piano (N.Y. premiere); Shafer Mahoney's *Litt Dances of Suggestion and Fear* (N.Y. premiere); Webern's String Trio, Op. 20. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$12.

CAECILIAN CHAMBER ENSEMBLE, Gerardo Levy conductor. Works of Bach, Mozart, Poulenc, Boccherini. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8:30. \$5.

MANHATTAN SCHOOL OF MUSIC SYMPHONY, Glen Cor-tese conductor. Mahler's Symphony No. 6. MSM Broadway and 122nd St. (749-2802), at 8. Free.

BILL FRISSELL, guitarist. Solo works. Church of St. Ann. Clinton and Montague Sts., Brooklyn Heights (718-858-2424), at 8. \$15.

Saturday, February 8

ORPHEUS CHAMBER ENSEMBLE—With pianist Pete Serkin and violinist Todd Phillips. Mozart's Symphony No. 29 in A. K. 201; Bach's Suite No. 3 in D Berg's Chamber Concerto, Op. 8. Carnegie Hall at 8. \$10-\$44.

NEW YORK PHILHARMONIC—See 2/5.

"CONCERTI FOR YOUNG MUSICIANS"—Students from Seoul National University. Mozart's Violin Concerto No. 3; Bach's Violin Concerto No. 2; Tchaikovsky's *Rococo Variations*; Mozart's Piano Concerto No. 20. Merkin Concert Hall at 8. \$20.

HERMANN PREY, baritone. By Schumann: *Liederkreis* Op. 24; *Dichterliebe*, Op. 48. Metropolitan Museum of Art at 8. \$25.

NEW YORK CHAMBER SYMPHONY OF THE 92ND ST. Y Gerard Schwarz conductor; with pianist Rudolf Fir-kusny, in celebration of his 80th birthday. Ravel's *L Tombeau de Couperin*; Stephen Albert's *Distant Hill* (world premiere); Dvorak's Piano Concerto in G Minor, Op. 33. 92nd Street Y at 8. \$25, \$30.

GREGG SMITH SINGERS—"Music in Space." Works include Druckman's *Three Antiphonies*; others. St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 8. \$15. Free pre-concert lecture at 7:30.

HRYPHORII HRYTSIUK, baritone (N.Y. debut); with pianist Alexis Golovin. Works by Handel, Mozart, Verdi, Puccini, Tchaikovsky, Lysenko. Ukrainian Institute of America, 2 E. 79th St. (288-8660), at 8. \$20.

KORA MUSIC OF THE GAMBIA—Griot Amadou Bansang Jobarteh. Washington Square Church, 135 W. 4th St. (545-7536), at 8. \$12.

VIVALDI TRAVELLING CIRCUS, Gene Forrell conductor. Faure's *Elegy*; Vivaldi's *Il Riposo*; M. Arnold's Sinfonietta for Orchestra; Mozart's Concerto in A for Clarinet and Orchestra; Bach's Piano Concerti No. 5 in F Minor; No. 4 in A. Gala concert for Congregation B'nai Jeshurun. Church of St. Paul and St. Andrew, West End Ave. and 86th St. (787-7600), at 8. \$15.

TAHUANTINSUYO—Music of the Andes. New York Open Center, 83 Spring St. (219-2527), at 8. \$10.

KARL BENZIGER, guitarist. Works by Albeniz, Bach, others. St. John's in the Village, 224 Waverly Place (243-6192), at 8. \$8.

LARK STRING QUARTET—Haydn's String Quartet No. 5 in D, Op. 64, "The Lark"; Szymanowski's String Quartet No. 1; Bartok's String Quartet No. 4. Wash-

ington Irving High School, Irving Place and 16th St. (586-4680), at 8. \$3.50.

LI FRISSELL—See 2/7. Tonight with bassist Kermit Driscoll, drummer Joey Baron, saxophonist Don Byron, and accordionist Guy Klucsevsek.

Sunday, February 9

SSYE NORMAN, soprano. Avery Fisher Hall at 7:30. Sold out.

IONAS HAMPSON, baritone. Alice Tully Hall at 8. Sold out.

PRODIN QUARTET—Prokofiev's Quartet No. 2 in F, Op. 92; Schnittke's Quartet No. 3; Shostakovich's Quartet No. 15 in E-flat Minor, Op. 144. Alice Tully Hall at 2. \$22.

IAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 2/7. Today at 5.

WARD PIERSON, bass-baritone. "Paul, We Hardly Knew Ye: Robeson Remembered." Weill Recital Hall at 8. \$15.

NEW SOUNDS—The Lounge Lizards; Kronos String Quartet. Dumisani Maraire's *Mai Nozipo*; Hamaza El Din's *Escalay*; John Zorn's *The Dead Man*; others. Merkin Concert Hall at 3. \$20.

HRISTINA KISS, pianist. All-Liszt program: *Fleur Melodiques des Alps*, Nos. 1-4; *Valse Melancoliques*; *Valse Impromptu*; others. Weill Recital Hall at 2. \$14, \$20.

ARDINAL BRASS QUINTET—Weill Recital Hall at 5:30. \$13.

EW YORK CHAMBER SYMPHONY OF THE 92nd ST. Y—See 2/8. Today at 3.

ARION VERBRUGGEN, recorder player/**JOHN GIBBONS**, harpsichordist. Baroque works by Quagliati, Hotteterre, Vivaldi, Bach, Scarlatti, others. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. \$12.

UITAR AMONG OTHERS—Works for flute, cello, and guitar by Kevin Hiatt, Robert Nessler, Radames Gnattali, others. Church of St. Luke's in the Fields, 487 Hudson St., Manhattan (718-788-1988), at 4. \$10.

REENWICH VILLAGE ORCHESTRA—Beethoven's Violin Concerto in D, Op. 61; Tchaikovsky's Symphony No. 6 in B Minor, Op. 74. Washington Irving High School, Irving Place and 16th St. (969-0197), at 3. \$8.

I-YO MUSIC SOCIETY—Danzi's Duo No. 3 in C Minor for Viola and Cello, Op. 9; Kupferman's *Four Double Features for Two Clarinets*; Mendelssohn's Concert Piece for Two Clarinets and Piano; works by Mozart, Indy. Pace Downtown Theater, 3 Spruce St. (346-1715), at 3. \$7.50.

EW YORK SYMPHONIC ARTS ENSEMBLE, Samuel Gindin conductor; featuring violinist Rachel Varga. Hanson's Symphony No. 2, "Romantic"; Dvorak's Violin Concerto; Harty's *Irish Symphony*. Julia Richman High School, 317 E. 67th St. (841-6081), at 3. Donation.

DAVID BUECHNER, pianist/**RICHARD LOCKER**, cellist. All-Beethoven program: Variations in G; Sonata in A, Op. 69; Sonata No. 2 in G Minor, Op. 5; Variations in F, Op. 66. New York Society for Ethical Culture, 2 W. 64th St. (874-5210), at 3. Free.

IVERSIDE SYMPHONY, George Rothman conductor. Stephen Hartke's *Alvorada* (N.Y. premiere); works by Bartok, Mendelssohn, Honegger. Miller Theatre, Broadway and 116th St. (854-7799), at 3. Free; tickets required.

OSEPH DAVIS, carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

MENDLSOHN STRING QUARTET—Violinists Ida Levin and Nicholas Mann, violist Katherine Murdock, cellist Marcy Rosen. Mendelssohn's Andante and Scherzo, Op. 81; Beethoven's Quartet No. 16 in F, Op. 135; Tchaikovsky's Quartet No. 3, Op. 30. Lafayette Avenue Presbyterian Church, Lafayette Ave. and S. Oxford St., Brooklyn (718-625-7515), at 3. \$12.

Monday, February 10

EOICA TRIO—Violinist Adela Pena, cellist Sara Sant'Ambrogio, pianist Erika Nickrenz. Lalo's Trio in C Minor; Augusta Read Thomas's *Angel Chant* for Piano Trio (world premiere); Brahms's Trio in B. Alice Tully Hall at 8. \$10.

MANNES COLLEGE ORCHESTRA, Sam Wong conductor. Glinka's Overture to *Russian and Ludmilla*; Gershwin's

Piano Concerto in F; Prokofiev's Symphony No. 5. Symphony Space at 8. Free.

MANHATTAN PERCUSSION ENSEMBLE—With timpanist Duncan Patton and cellist Madeleine Shapiro. Nan-Chang's *Beat the Drum*; Dun's *Elegy: Snow in June*; works by Patton, Ishii. Borden Auditorium, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

ARMENTA, pianist. Works by Howard Swanson, Undine Smith-Moore, Beethoven, Bach. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. \$2.

EUGENE OSBORNE SMITH, baritone. Spirituals and art songs by black composers. Mark Goodson Theater, 2 Columbus Circle (841-4117), at 12:30. Free.

Tuesday, February 11

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; featuring tenor Luciano Pavarotti. Leoncavallo's *Pagliacci*. Carnegie Hall at 8. Sold out.

NEW YORK PHILHARMONIC—See 2/5. Tonight at 7:30.

HELENE JEANNEY, pianist (N.Y. debut). Schubert's Sonata in A, Op. 120; Chopin's Mazurkas, Op. 59; Chopin's Sonata in B Minor, Op. 58; Brahms's *Klavierstücke*, Op. 119; Dutilleul's Sonata. Weill Recital Hall at 8. \$12.

ST. LUKE'S CHAMBER ENSEMBLE—Featuring trumpeter Chris Gekker. Falla/Gekker's Seven Popular Spanish Folk Songs; Stephan Wolpe's Quartets; Brian Fennelly's *Collary III*; Alec Wilder's Suite No. 1; Eric Ewazen's . . . to cast a shadow again (world premiere). Merkin Concert Hall at 8. \$12.

JUILLIARD CHAMBER MUSIC—Alice Tully Hall at 8. Free; tickets required.

"HEXAGON" PIANO AND WIND SEXTET—Works by Poulenc, Tuille. Archive Building, 666 Greenwich St. (870-2439), at 6:30. \$50; includes pre-concert champagne reception and buffet supper.

MUSICAL CHAIRS—Works of Prokofiev and Shostakovich performed by ten musicians. St. Bartholomew's Church, 109 E. 50th St. (751-1616), at 6. \$5.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.-Thur. \$19-\$125; Fri., Sat. \$20-\$125. 2/3 at 8: Beethoven's *Fidelio*, Perick conducting; Behrens, McNair, Goldberg, Kaasch, Wlaschiha, Salminen, Held, Forest, Courtney. 2/4 at 8: Wagner's *Der Fliegende Holländer*, Conlon conducting; J. Martin, Lakes, Morris, Salminen, Hong-Shen Li (debut), Kelly. 2/5 at 8: Puccini's *Turandot*, Santi conducting; Jones, Stratas, Popov, Kavrakos, Laciura, Forest, Croft, Velis, Courtney. 2/6 at 7:30 (note time): First performance of Wagner's *Tannhauser*; production by Otto Schenk, sets designed by Gunther Schneider-Siemssen, costumes designed by Patricia Zipprodt, lighting designed by Gil Wechsler, stage direction by Phebe Berkowitz, choreography by Norbert Vesak; Perick conducting; Anne Evans (debut), Troyanos, Johns, Schmidt, Rootering, Grant Murphy, West, Horton Murray, Held, Wells. 2/7 at 8: *Der Fliegende Holländer*; same as 2/4. 2/8 at 1:30: *Fidelio*; same as 2/3. 2/8 at 8: *Turandot*; same as 2/5 except Hartman for Croft. 2/10 at 7:30 (note time): *Tannhauser*; same as 2/6. 2/11 at 8: Puccini's *Turandot*, Santi conducting; Dimitrova, Stratas, Popov, Kavrakos, Laciura, Forest, Hartman, Velis, Short.

Other

L'OPERA FRANCAIS DE NEW YORK—Concert version of Cherubini's *Medee*, in French; with The Elora Festival Singers. Florence Gould Hall, 55 E. 59th St. (355-6160). 2/7 at 8. \$22.

PHILADELPHIA ORCHESTRA—See "Concerts," 2/11.

THE NEW GENERATION DRAMA ASSOCIATION—2/6, 2/8 at 7:30; 2/9 at 2: *The Monkey King*, a Chinese acrobatic opera; \$8. 2/7 at 7:30; 2/8 at 2: An excerpt from *Legend of the White Snake*; \$8. Taipei Theater, 1221 Avenue of the Americas (373-1850).

COMPILED BY SARAH GLEACHER

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/23. Tickets: \$8-\$52. 2/4 at 8: *Interplay*; *Afternoon of a Faun*; *Antique Epigraphs*; *Glass Pieces*. 2/5 at 8: *Divertimento from Le Baiser de la Fee*; *The Cage*; *Duo Concertant*; *Dances at a Gathering*. 2/6 at 8: *The Goldberg Variations*; *Symphony in 3 Movements*. 2/7 at 8: *Monumentum/Movements*; *Duo Concertant*; *Delight of the Muses*; *Prague Symphony*. 2/8 at 2: *Mozart Serenade*; *Robert Schumann's Davidsbundlertanze*; *Stars & Stripes*. 2/8 at 8: *Divertimento from Le Baiser de la Fee*; *Behind the China Dogs*; *Symphony in 3 Movements*. 2/9 at 1: *Divertimento No. 15*; *The Cage*; *Seven by Five Plus Two*; *Symphony in 3 Movements*. 2/9 at 7: *Mozartiana*; *Behind the China Dogs*; *Stars & Stripes*. 2/11 at 8: *Mother Goose*; *Dances at a Gathering*; *Stars & Stripes*.

Twyla Tharp and Dancers

CITY CENTER—Through 2/9. Tickets: \$25-\$40. Program A: *Ocean's Motion*; *Little Ballet*; N.Y. premiere of *Grand Pas: Rhythm of the Saints*, music by Paul Simon; *Nine Sinatra Songs*. Program B: World premiere of *Sextet*, music by Bob Telson; N.Y. premiere of *Men's Piece*; *Golden Section* from *The Catherine Wheel*. Program C: *Douce Coupe*; N.Y. premiere of *Ocelot*, music by Edgar Meyer; *Nine Sinatra Songs*. Program D: *Nine Sinatra Songs*; *Men's Piece*; *Ocean's Motion*. 2/4 at 8: Program A. 2/5 at 8: Program C. 2/6 at 8: Program C. 2/7 at 8: Program B. 2/8 at 2: Program A. 2/8 at 8: Program D. 2/9 at 3: Program C.

Nikolais and Murray Louis Dance Co.

JOYCE THEATER—Through 2/9. Tickets: \$25. Program A: *Temple*; *Sextet* from *Graph*; *Index*; world premiere of Nikolais's *Aurora*, music by Jon Scoville; *Bach II*. Program B: *Group Dance* from *Sanctum*; world premiere of Louis's *Blue Streak*, music by Mendelssohn; *Dramatis Personae*; world premiere of Louis's solo work *A Fine Line*, music by Lutoslawski; *Mechanical Organ*. Program C: *Pond*; *Aperitif*; *Intrados*; U.S. premiere of Louis's *Where Phantoms Gather*, music by Jon Scoville. 2/4-2/5 at 8: Program C. 2/6 at 8: Program B. 2/7 at 8: Program C. 2/8 at 8: Program B. 2/9 at 2: Program C. 2/9 at 7:30: Program A.

Erick Hawkins Dance Co.

JOYCE THEATER—2/11-2/16. Tickets: \$22. Works include a world premiere; *Black Lake*; *Lords of Persia*. 2/11 at 7:30.

Other

BALLET HISPANICO—Stages; *Cafe America*; *Llamada*; *Ola Chica*; *Batucada Fantastica*. Brooklyn Center for the Performing Arts, Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. (718-434-1900). 2/8 at 8; 2/9 at 2. \$17, \$22.

DANCE THEATRE OF HARLEM SCHOOL ENSEMBLE—With the Annette Bearden Contemporary Dance Theatre; the InterSchool Orchestras of New York. Black history program. Aaron Davis Hall, City College, Convent Ave. and 134th St. (967-3470). 2/9 at 3. \$5.

FRED DARSOW DANCE COMPANY—Darsow's *Fandangos*. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/6-2/8 at 8; 2/9 at 3. \$12.

HERITAGE DANCE COMPANY—Choreography of Isadora Duncan and Maria Boscaino. Theater of the West Side Dance Project, 162 W. 83rd St., 2nd floor (865-0854). 2/8-2/9 at 8. \$10.

HILARY EASTON AND COMPANY—Easton's *Pliant Nature*. Downtown Art Co., 64 E. 4th St. (732-1227). 2/6 at 8; \$7. 2/7-2/8 at 8; \$10. 2/9 at 5; \$7.

MEREDITH MONK—*Facing North*, a music-theater-dance piece created and performed by Monk and Robert Een. St. Mark's Church, Second Ave. and 10th St. (529-2318). 2/6-2/9 at 8:30. \$15.

ROD RODGERS DANCE COMPANY—Excerpts from *Poets & Peacemakers*, a work celebrating black heroes of American culture. Harry De Jur Playhouse, 466 Grand St. (598-0400). 2/7-2/8 at 7:30. \$8.

COMPILED BY SARAH GLEACHER

RESTAURANT D I R E C T O R Y

COMPILED BY GILLIAN DUFF

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
TM	Transmedia
V	Visa

Formal: Jacket and tie

Dress opt: Jacket

Casual: Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.-Sat. 5:30-11, Sun. to 9:30. Pre-theater D 5:30-6:30. Private parties for 35. (E) AE, CB, DC, MC, V.

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sautéed with fennel white wine sauce. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D daily 5-1 a.m. Private parties 20-100. (M) AE, DC, MC, V.

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpafello, cannelloni amalfitani. Open Tue.-Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11. Closed Sun. (E) AE, CB, DC, MC, V.

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.-5. D Sun.-Thu. 5-10:30, Fri.-Sat. to 11:30. (M) AE, CB, DC, MC, TM, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.-Fri. noon-3:30. Br Sat.-Sun. noon-4:30. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. (M) AE, CB, DC, MC, V.

CHINA REGENT—130 Liberty St., 2nd fl. (432-1212). Casual. Chinese. Spcls: Regent jumbo shrimp, sesame chicken, orange flavor beef. Res. sug. L & D Mon.-Fri. 11 a.m.-9, Sat. noon-3. Private parties for 10-100. Closed Sun. (M) AE, CB, DC, MC, V.

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555). Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. (M-E) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.-Thu. 6-11:30, Fri.-Sat. to midnight. Pre-theater D Mon.-Fri. 6-7. Br Sun. noon-9. Jazz nightly. (M-E) AE, CB, DC, MC, V.

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5:30-10, Sun. noon-6. Pre-theater D Mon.-Fri. 5-6:30. Private parties for 15-150. (E) AE, TM.

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs à la broche. Res. sug. L Mon.-Fri. noon-3. Tea Mon.-Fri. 3-5. D Mon.-Fri. 6-11. Sun. hot and cold buffet noon-9. Private parties for 20-80. Closed Sat. (E) AE, CB, DC, MC, TM, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, TM, V.

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon-3. D Mon.-Sat. 6-11. Private parties for 10-60. Closed Sun. (M-E) AE.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6-2 a.m. (M-E) AE, MC.

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5:30-10:30, Thu.-Sat. 5:30-11. Closed Sun. (M) AE, CB, DC, MC, V.

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St. bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: waffle, pancakes, waffles, crepe soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.-midnight. (I-M) TM

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 11 different wines by the glass. No res. Open Mon.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. 11:30 a.m.-a.m., Sun. 11:30 a.m.-10. (I-M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight, Sun. to 10. B Sat.-Sun. 11:30 a.m.-4. (I) AE, DC, MC, TM, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.-Sat. 5-10. Spcl. sunse supper nightly 5-6:30. Buffet Sat.-Sun. noon-3. (M) Cellar in the Sky: Wine-cellar setting. 7-course L with 5 wines. Mon.-Sat. at 7:30. Res. nec. Classical guitarist. (E) Hors d'Oeuvre and City Lights Bar: Jacket required. B Mon.-Fri. 7 a.m.-10:30 a.m. International hors d'oeuvres and supper menu Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. 4-9 (cover after 4). Br Sun. noon-3. Jazz and dancing nightly. Private parties. Free D parking. (M) AE, CB, DC, MC, V.

ZOE—90 Prince St., at Broadway and Mercer St. (966-0644). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice gnocchi and golden raisin sauce, wood grilled double lamb chops with hummus cakes and black-olive and tomato relish, cazuela of codfish with roasted shallots and tomato broth under a horse-radish crust. Res. sug. L Tue.-Fri. noon-3. Br Sat. noon-3, Sun. noon-7. D Tue.-Sat. 6-10:30. Closed Mon. (M) AE, CB, MC, V.

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.-4. D daily 4-10. Ent. Thu.-Sun. 5-11. (I) AE, CB, DC, MC, V.

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 4 a.m. Private parties for 50-200. Dancing Fri.-Sat. after 11. (M) AE, CB, DC, MC, V.

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. noon-4. D daily 4-4

RESTAURANTS

a.m. Private parties for 50. (I-M)

AE, CB, DC, MC, TM, V.

FE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10:30. Br Sun. noon-4. (M) **AE, MC, V.**

SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (M-E) **AE.**

COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.-Sat. 11:30 a.m.-3. Br Sun. noon-4. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I) **AE, CB, DC, MC, V.**

ARIBALDI—7 Washington Place (260-3066). Casual. Italian. Spcls: spaghetti tutto mare, pollo Argentina, zuppa di pesce al peperoncino. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Closed Sun. (M) **AE.**

OTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-10, Fri.-Sat. to 11, Sun. to 9:45. (E) **AE, CB, DC, MC, V.**

EKYL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-2 a.m. Ent. (M) **AE.**

DHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10. (M-E) **AE, CB, DC, MC, TM, V.**

IANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.-Fri. 11:30-4:30. Br Sat.-Sun. 11:30-4:30. D Sun.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m. (I) **MC, TM, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 1-11. Closed Mon. (M) **AE, MC, V.**

ORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.-Thu. noon-11, Fri.-Sat. to 11:30. (M) **AE, MC, V.**

INCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.-Sun. noon-3. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Guitarist evenings. (M) **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 5:30-1 a.m. (M) **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) **AE, DC, V.**

14th-42nd Streets, East Side

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 25-200. Ent. Mon.-Sat. Closed Sun. (M) **AE, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorren-

tino, cold seafood salad. Res. sug. L Mon.-Fri. noon-4:30. D Mon.-Wed. 5:30-1 a.m., Thu.-Sat. to 2 a.m., Sun. 5-midnight. (M) **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. Jazz Mon.-Fri. from 5, Sat.-Sun. from 9:30. (I-M) **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.-Fri. 11:30 a.m.-11, Sat. 5:30-11. Br Sun. noon-4. (M) **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 8 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-3. Br Sun. 11 a.m.-3. D Sun.-Fri. 6-10, Sat. to 10:30. Private parties for 6-60. (M) **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11, Sun. 5:30-9. Private parties for 28. (M) **AE, DC, MC, V.**

LA MAISON JAPONAISE—125 E. 39th St. (682-7375). Casual. French-Japanese. Spcls: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5:30-10:30. Private parties for 25-80. Closed Sun. (M) **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon-3. Light menu daily 3-6. D daily 6-midnight. (M) **AE, CB, DC, MC, TM, V.**

MARCHI—251 E. 31st St. (679-2494). Jacket required. Northern Italian. Spcls: antipasto, homemade lasagna, deep-fried whiting with fresh beets and string beans, roast chicken and roast veal, crema frita. Res. nec. Prix fixe D only Mon.-Fri. 5-10, Sat. to 11. Private parties for 30-100. Closed Sun. (M) **AE.**

MESA GRILL—102 Fifth Ave., bet. 15th-16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11, Sun. 5:30-9:30. (M) **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (M) **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.-Fri. noon-3. D daily 6-11. (M) **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4:30-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat.-Sun. 7 a.m.-noon. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Private party rooms for 15-200. Closed Sun. (E) **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.-Fri.

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RESTAURANTS

7 a.m.-10 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-3:30. Br Sun. 11 a.m.-3. D Mon.-Sat. 5-11, Sun. 5:30-11. Bar noon-1 a.m. Private parties for 10-235. (M) AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Sat. from 6-10:30. Closed Sun. (M-E)

AE, CB, DC, MC, V.

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.-Sat. noon-5. D Sun.-Wed. 5-11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. (I-M) AE, MC, V.

23RD STREET BAR & GRILL—158 E. 23rd St. (533-8877). Casual. Continental. Spcls: broiled salmon steak meuniere, prime rib of beef au jus, fettuccine alfredo. Res. sug. for 6 or more. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. noon-4. D daily 4-midnight. Private parties for 65-70. (M) AE, MC, V.

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, prosciutto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. 6-midnight, Sun. 5-9:30. (M) AE, DC, MC, V.

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat. 5:30-11, Sun. to 10. Private parties for 30-300. Pianist nightly. (E) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.-Fri. noon-3. Br Sun. noon-4:30. D Tue.-Sat. 5-midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. (M) AE, MC, V.

BENVENUTI—162 W. 36th St. (736-0178). Casual. Northern Italian. Spcls: pasta with seafood sauce, veal chop capreciozo, snapper maricario. Res. sug. L and D Mon.-Fri. 11:30 a.m.-10. Private parties for 90. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, Cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

CHELSEA CENTRAL—227 Tenth Ave., bet. 23rd-24th Sts. (620-0230). Casual. American. Spcls: pan-seared scallops, shepherds pie, grilled breast and confit of duck. Res. sug. L Mon.-Fri. 11:30 a.m.-3. Br Sun. 11:30 a.m.-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight, Sun. to 10. (M) AE, MC, V.

CHEZ JOSEPHINE—414 W. 42nd St. (594-1925). Casual. French-continental. Spcls: lobster cassoulet, boudin noir with french fries, chicken Alvara. Res. nec. D only Mon.-Sat. 5-midnight. Ent. Mon.-Sat. Private parties for 20. Closed Sun. (M) AE, MC, V.

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Enclosed garden room. Private parties for 10-100. (M) AE, CB, DC, MC, V.

MARIO'S SEAFOOD—7 E. 30th St. (532-7787). Casual. Northern Italian seafood. Spcls: snapper Mediterranean style, veal masala, broiled salmon. Res. nec. L Mon.-Fri. 11:30 a.m.-4. D Mon.-Fri. 4-9:30. Closed Sat.-Sun. (M) AE, MC, V.

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.-Fri. noon-3. D Tue.-Thu. 5-11, Fri.-Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. (M) AE, CB, DC, MC, TM, V.

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebab. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. to 11:30. Private party rooms for 15-25. Closed Sun. (M) AE, MC, V.

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tourados of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.-Fri. 11:45 a.m.-3. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5:30-11:30, Fri. 5:30-12:30 a.m., Sat. 5-12:30 a.m., Sun. 5-10:30. (M-E) AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. (M) AE, CB, DC, MC, V.

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.-Sat. from noon-2. Br Sun. from 12:30-2:30. D cruise sails nightly from 7-10. Private parties for 2-2000. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.-Sat. 11:30 a.m.-11:30. Br Sun. 12:30-4. D Mon.-Sat. 4-11, Sun. to 10. (M) AE, CB, DC, MC, TM, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.-Fri. noon-2. Buffet Br Sat. 11 a.m.-2, champagne and lobster buffet Br Sun. 11:30 a.m.-3. D daily 6-10:30. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

ARIA—253 E. 52nd St. (888-1410). Casual. Italian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, TM, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Ent. nightly 5:30-11:30 and Sun. Br. AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.-11 a.m. Br Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. Reduced rate parking. Private parties for 40-120. (M) AE, CB, DC, MC, V.

CHEZ YONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Human/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.-3. D daily 6-11:30. Private rooms for 8-60. (M-E) AE, CB, DC, TM.

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.-Fri. 7 a.m.-9, Sat. 8 a.m.-4. Closed Sun. (I-M) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). Cafe Suisse: Casual. Continental/Swiss. Spcls: veal eminec with roesti or spatzli, kirsch-torte. Res. sug.

B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-1 (M) **Drake Bar**: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m. Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

8½ RESTAURANT—208 E. 52nd St. (759-7373). Casu: Southern Italian. Spcls: antipasto salad, pasta auro with sundried tomatoes, breast of chicken Positan (all dishes served family style). L Mon.-Fri. 11: a.m.-3. D Mon.-Sat. 5-10. Private parties for 2. Closed Sun. (I-M) AE, CB, DC, MC, TM, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). Po: Room: Formal. American-contemporary. L Mon Fri. noon-2:30. D Mon.-Thu. 5-9:30, Fri.-Sat. 11:30. Complete pre-theater D 5-6:15; after-theater 10-11:15. Res. nec. Closed Sun. (E) **Grill Room** Formal. American-contemporary. L Mon.-Fri noon-2. D Mon.-Sat. 5-11:30, desserts and chee tray 10:30-midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. (E)

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: importe scampi, veal silvano, pasta. Res. sug. L Mon.-Fri noon-3. D Mon.-Fri. 3-midnight, Sat. noon-mic night. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Forma Northern Italian. Res. nec. L Mon.-Sat. noon-3. I Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun (M) AE, DC, V.

JOYCE'S—948 Second Ave., bet. 50th-51st St. (755-6780; -6781). Dress opt. American. Spcls: prime rib of beef, 4-lb. lobster, fresh seafood. Res. sug. Ope daily noon-3 a.m. Private party room for 20. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal French. Spcls: côte de veau à la creme d'herbe fraîches, le cassoulet du Chef Toulousain, bay scallop sautées aux amandines. Res. nec. L Mon.-Sat noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Privat parties. Closed Sun. (E) AE, CB, DC, MC, V.

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French Spcls: millefeuille de foie gras, artichoke heart au truffe on a bed of lettuce; red snapper with a bran dade of cod and artichoke vinaigrette; rack of lam with fondant potatoes and a vegetable julienne. Res. nec. L Tue.-Sat. noon-3. D Tue.-Fri. 7-10:30 Sat. 6-10:30. Pre-theater D Tue.-Sat. 6-6:30. Closed Sun.-Mon. (E) AE, CB, DC, MC, V.

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux riesling, magret de canard roti au miel et confit d'oignons. D daily 6-midnight. Pre-theater D 5-6:45. Free 2 hr D parking. (M) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal Italian. Spcls: spaghetti primavera, petto di polce Valdostana, scapoppine Castellana. Res. sug. I Mon.-Fri. noon-3. D Sun.-Thu. 5:30-10:30, Fri.-Sat. to 11. (M-E) AE, CB, DC, MC, TM, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal French. Spcls: confit de canard, mignon de veau crêpes soufflés. Res. nec. L Mon.-Sat. noon-3. I Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

ORSINI'S—227 E. 50th St. (750-5315). Jacket required. Modern Italian. Spcls: carpaccio di salmone with caper sauce, lasagnette al pesto, pollo mimosa. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (E) AE, CB, DC, MC, TM, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompino with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.-Fri. noon-10, Sat.

5-10. Closed Sun. (M)

AE, CB, DC, MC, TM, V.

IE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th-56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.-Fri. noon-1:30. D Tue.-Sat. 5:30-9:30. Private party room for 6. Closed Sun. and Mon. (E)

AE, CB, DC, MC, V.

ICKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 150. (M)

AE, CB, DC, MC, V.

ICARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11:30, Sun. 5:30-10:30. (M-E)

AE, CB, DC, MC, TM, V.

COOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Prix fixe D. Free D parking. Closed Sun. (M)

AE, CB, DC, MC, TM, V.

HELTON GRILL—525 Lexington Ave., bet. 48th-49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregrondine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.-11:30 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 5:30-10. (M)

AE, CB, DC, MC, V.

HINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

HUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC, MC, V.

WIRTH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M-E)

AE, CB, DC, MC, V.

ATOU—151 E. 50th St. (753-1144). Jacket required. American-Provençal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Pre-theater D Mon.-Sat. 5:30-6:30. Jazz and blues nightly. Dancing after midnight Tue.-Sat. Closed Sun. (E) AE, CB, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar", vitello al parmigiana. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Bar Mon.-Fri. 11:30 a.m.-11. Closed Sat.-Sun. (M)

AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant and Cocktail Lounge: Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7

a.m.-11:30 a.m., Sun to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. **Sir Harry's Bar**: Cocktails daily 1-3 a.m. AE, CB, DC, MC, V.

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thu. 5-11:30, Fri.-Sat. 5-midnight, Sun. 5-10. Ent. Tue. and Sat. Private L parties for 70. (M) AE, DC, MC, V.

ZEPHYR GRILL—1 Mitchell Pl., at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11 a.m.-3. D Mon.-Sat. 5:30-10, Sun. 5-9. Private parties for 10-150. (M) AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Oak Room and Rose Room: Jacket required. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-midnight, Sun. 6-11. Br Sun. noon-2:15. Late S buffet Fri.-Sat. 9:30-midnight. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.-Fri. 7:30-10:30, Br Sat.-Sun. 9 a.m.-3:30. L Mon.-Fri. 11 a.m.-4. D daily 4-midnight. Free D parking. (M) AE, CB, DC, MC, V.

APERITIVO—29 W. 56th St. (765-5155). Jacket required. Italian. Spcls: homemade pasta, plume de veau, agnolotti. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5:30-11. Closed Sun. (M) AE, DC, V.

AQUAVIT—13 W. 54th St. (307-7311). Atrium: Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Pre-theater D Mon.-Sat. 5:30-6:30. (E) Cafe: Informal. Spcls: smorrebrod, Scandinavian "home cooking." L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E) AE, CB, DC, MC, TM, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Sandwich counter Sat. 11:30 a.m.-7. Closed Sun. (M) AE, CB, DC, MC, V.

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45-3:30. D daily 4-midnight. Ent. (M) AE, CB, DC, MC, TM, V.

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.-2. D daily 5-11. Pre-theater D daily 5-7. Private parties for 10-175. (M) AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red

snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.-11:30 a.m. L daily 11:30 a.m.-3. D daily 5:30-11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. (E) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theater D 5:30-6:30. Closed Sun. (E) AE, CB, DC, MC, V.

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. from 5. Private parties for 30-40. (M-E) AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) AE, DC, MC, V.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Pre-theater D 5-8. Post-theater D 10-1 a.m. Private parties for 10-200. Free parking from 5-1 a.m. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.-Fri. noon-2:30. Buffet L Sat. noon-2:30. Jazz Br Sun. noon-2:30. (M) AE, CB, DC, MC, V.

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L and D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10. Spec. pre-theater D 5-9. Reduced rate parking after 5. Private parties for 10-250. (M) AE, CB, DC, MC, V.

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da Vinci, tiramisu. Res. sug. L Mon.-Sat. 11:30 a.m.-2:30. D Mon.-Sat. 4-11:30, Sun. 2-10. Free D parking. Private parties for 100-500. (M) AE, CB, DC, MC, V.

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). J.W.'s Steak House: Casual. American. Res. sug. D Tue.-Sun. 5:30-11. Prix fixe D Tue.-Sun. 8-10. Closed Mon. (M) The View: Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.-2. Br Sun. 10:30 a.m.-2:30, Wed. from 11:30 a.m. D Sun.-Thu. 5:30-11, Fri. and Sat. 5-midnight. (E) AE, CB, DC, MC, V.

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: wild mushroom raviolis topped with fresh parmesan "au gratin", salmon "antibose" on a bed of artichokes and wild mushrooms, roasted duck breast with black currant sauce and potato crepes. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Pre-theater D 5:30-6:30. (M) AE, CB, DC, MC, V.

RESTAURANTS

PALIO—151 W. 51st St. (245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11. Private parties for 8-45. Closed Sun. (E) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiaro, veal rollatine marsala, spendino Romano. Open for L and D Sun.-Thu. noon-10:45, Fri.-Sat. to 11:45. Pre-theater D 5-7:30. (M) AE, CB, DC, MC, V.

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5:30-10:30. Pre-theater D 5:30-6:15. Br Sun. 11:30 a.m.-2:30. Dancing. Private parties. Closed Sun.-Mon. (E) **The Rainbow Promenade**: Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-1 a.m., Sun. noon-11. Br Sun. 11:30 a.m.-2. (I-M) AE.

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5-10:30, Fri.-Sat. to 11:30. Complete L and D. Closed Sun. and holidays. (M-E) AE, DC, MC, V.

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorgonzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Private parties for 25-150. Closed Sun. (M) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D 5-6:30. Free D parking. Closed Sun. (E) AE, CB, DC, MC, V.

SIAM INN TOO—854 Eighth Ave., bet. 51st-52nd Sts. (757-3520). Casual. Thai. Spcls: salmon with green curry, Bangkok duck, pla lad prig. Res. sug. L Mon.-Fri. 11:45 a.m.-3. D Mon.-Fri. 5-11:30, Sat. 4-11:45, Sun. 4-11. (I-M) AE, CB, DC.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) AE, MC, V.

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.-Sat. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-midnight, Sun. 3-9. Private parties for 150. (M) AE, CB, DC, MC, TM, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

TRATTORIA DELL'ARTE—900 Seventh Ave., bet. 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. Private parties for 10-250. **Antipasto Bar and Cafe**: Open daily till 1 a.m. (M) AE, MC, V.

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 10-500. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. (M) AE, CB, DC, MC, TM, V.

57th-60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.-Sat. noon-3. D Sun.-Thu. 6-11, Fri.-Sat. to 11:30. (M-E) AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.-3. Cocktails 4-1 a.m. Pre-theater D daily 5:30-10:30. D daily 5:30-11. Pianist nightly. (M) AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congado with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white cannellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. from 7. L Mon.-Fri. 11:30-3. Br Sat.-Sun. 11:30 a.m.-2:30. Pre-theater D 5:30-7. D daily 5:30-11. Prix fixe D. Bar till 1 a.m. (E) AE, CB, DC, MC, V.

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.-Sat. noon-3:30. D Mon.-Sat. 6-11. Private parties for 22. Closed Sun. (E) AE, CB, DC, MC, TM, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10:15. Complete L and D. Closed Sun. (M) AE, MC, V.

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.-Sat. 6-10:30. Private parties for 12. Closed Sun. and Mon. (E) AE, CB, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. (M) AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D Mon.-

Sat. 5:30-midnight, Sun. to 11. Pre-theater 5:30-7:30. Post-theater D 10:30-midnight. (E) AE, CB, DC, MC, TM,

PLAZA HOTEL—Fifth Ave. and 59th St. (759-300) **Edwardian Room**: Formal. Continental. Res. n B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-F noon-2:30. Br Sun. noon-2:30. D Tue.-Thu., S 5:30-10, Fri.-Sat. to 10:30. Pre-theater D Tue.-S 5:30-6:30. Pianist Tue.-Sat. (M-E) **Oak Room**: Formal. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 9 a.m.-D daily 5:30-1 a.m. Pre-theater D Mon.-F 5:30-6:30. Pianist. **Oak Bar**: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 3 a.m. **Oyster Bar**: Casual. Seafood. Res. nec. Open Mon.-Sat. 11: a.m.-midnight, Sun. from noon. (M-E) **Pal Court**: Dress opt. Continental. Res. nec. B Mon. Fri. 7 a.m.-10:45 a.m., Sat. from 8 a.m. L Mon.-S: noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-S: 3:45-6, Sun. from 4. Supper: Mon.-Sat. 6-midnight Sun. to 11. (E) **Trader Vic's**: Casual. Light mer Mon.-Sat. 5-1 a.m., Sun. 4-midnight.

AE, CB, DC, MC, V

ROSA MEXICANO—1063 First Ave., at 58th St. (75-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garli pozole, guacamole to order, pomegranate margarita menudo, moles. Res. nec. D daily 5-midnight. (M) AE, CB, DC, MC, V

RUMPENMAYER'S—50 Central Park South in the S Moritz Hotel (755-5800). Casual. American. Spcl old-fashioned soda fountain with sundaes, sanc wiches, and salads. B daily 7 a.m.-11 a.m. L daily 1 a.m.-5. D daily 5-midnight. Pre-theater l 5:30-10:30. (M) AE, CB, DC, MC, V

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blin shashlik, chicken Kiev. Res. sug. L daily 11:3 a.m.-4:30. D daily 4:30-11:30. S after 9:30. Complet D. Private parties. (M) AE, CB, DC, MC, V

SAN DOMENICO—240 Central Park South. (265-5955) Formal. Italian. Spcls: shrimp and beans with Tusca olive oil, uovo in raviolo, muscovy duck with blac olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.-Fri. 11:4 a.m.-2:30. D Mon.-Sat. 5:45-11, Sun. 4-10. Pre-theater D 5:30-7. Private parties for 40. (E) AE, CB, DC, MC, V

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res sug. D Mon.-Sat. 5:30-11, Sun. 5-10. (M) AE, CB, DC, MC, V

SERENDIPITY 3—225 East 60th St. (838-3531). Casual American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri till 1 a.m., Sat till 2 a.m., Sun. till midnight. Privat parties for 20-75. (I) AE, CB, DC, MC, TM, V

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. Also 142 W. 44th St. (354-4444). (I-M) AE, CB, DC, MC, TM, V

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.-Sat. 5:30-11. Prix fixe menu. Private parties for 16-24. Closed Sun. (M) AE.

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda**: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinaga, fidegwa, tapas, paella a la Valenciana. Res.

sug. D daily 5:30-midnight. Complete D. Pianist nightly. (M) AE, MC, V.

IRLYLE HOTEL—76th St. and Madison Ave. (744-1600). Café Carlyle: Dress opt. Buffet Br Sun. noon-3. D Tue.-Sat. 6-11. Carlyle Restaurant: Formal. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) Bemelmans Bar: Cocktails daily noon-1 a.m. Gallery: Tea daily 3-5:30. AE, CB, DC, MC, V.

LAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30-2 a.m. Pianist Tue.-Sat. from 11. Private parties. (M) AE, MC, V.

DUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sautéed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon-3. D daily 6-10:45. Private parties 16-20. (M) AE, MC, V.

IRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sautéed with red wine, osso buco. Res. nec. L daily noon-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 35. (M) AE.

L VALLETTO—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

OHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M-E) AE, CB, DC, MC, TM, V.

A PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce cheillot. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30-10:30. Banquets for 25-175. (E) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: dame de saumon poele, endives et fevettes meuniere, cote de veau aux jus par fait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Closed Sun. and Mon. (E) AE, DC.

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sautéed crab cakes, chicken piccata. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. (M) AE, DC, MC, V.

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12. (M) AE.

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat.-Sun. noon-3:30. D Mon.-Sat. 5:30-midnight, Sun. to 11. (M) AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat. from noon. Parking. Closed Sun. (M) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-12:30 a.m. Fri.-Sat. to 1 a.m. Br till 2 a.m. Br Sat. 11:30 a.m.-4. Sun. from 11 a.m. (I) AE, DC, MC, V.

SEL & POIVRE—853 Lexington Ave., bet. 64th-65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.-Sat. only). Res. sug. L daily noon-5. Br Sun noon-4. D daily 5-11. (M) AE, CB, DC, MC, V.

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11. Private parties for 25. (I) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savory cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-2:30. D Sun.-Fri. 6-11:30, Sat. 5:30-11:30. Pianist. Private parties for 120. (E) AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). The Stanhope Dining Room: Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. to 10 a.m. L Mon.-Fri. noon-2:30. Br Sat.-Sun. seatings at noon and 2. D daily 6-10:30. Dancing every Fri. 8-midnight. (E) Gerard's: Cocktails and light fare noon-1 a.m. daily. Pianist Tue.-Sat. 6-10. Le Salon: B daily 10:30 a.m.-noon. L daily noon-2. Tea daily 2-5:30. AE, CB, DC, MC, V.

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al ros-marino, brick oven pizza. Res. for 4 or more. D only Sun.-Thu. 5-11, Fri.-Sat. to 12:30 a.m. Pre-theater D 5-7. Jazz Fri.-Sat. 11-2 a.m. (M) AE, DC, MC, V.

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd-84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.-Sat. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. 4-1 a.m. Early bird D 4-7. Also 762 Ninth Ave., at 51st St. (489-0810), 1463 Third Ave., bet. 82nd-83rd Sts. (249-1423). (I-M) AE, CB, DC, MC, TM, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruita de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties for 100. (M) AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 1-3. D Mon.-Thu. 3:30-11, Fri.-Sat. to midnight, Sun. 3-11. (M) AE, DC, MC, V.

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.-Fri. 8 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-5. Br Sun. 10 a.m.-4. D Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 15-100. Pianist Thu.-Sat. (M) AE, CB, DC, MC, V.

SARABETH'S—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled

Louisiana shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sautéed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11, Sat. 9 a.m.-11:30, Sun. 9 a.m.-9:30, Mon. 8 a.m.-10:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M) AE, DC, MC, TM, V.

SYLVIA'S—328 Lenox Ave., bet. 126th-127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon.-Sat. 3-10:30. (I) No credit cards.

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sautéed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30, Fri.-Sat. 5-midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-1500. (E) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, médaillons of veal with morels and sweet onion mousse, strawberry daquoise. Res. nec. L Tue.-Fri. noon-2:30. D Tue.-Sat. 6-10. Banquet facilities for 150. Harpist Tue.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sautéed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

QUEENS

ALBERTO—98-31 Metropolitan Ave., Forest Hills (718-268-7860). Casual. Northern Italian. Spcls: tortelli, three moschettieri, venison stew with polenta. Res. sug. D only Mon.-Thu. 5-11, Fri.-Sat. to 11:30, Sun. 4-10. (M) AE, DC, MC, V.

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencal-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges, supreme de volaille Marrakech. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Private parties for 40. Pianist Fri.-Sat. from 8-10. Closed Sun. (M-E) AE, CB, DC, MC, TM, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I). AE, DC, TM, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Ent. Tue.-Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E) AE, CB, DC, MC, V.

OTHER EVENTS

COMPILED BY GIA KOURLA

FESTIVALS AND SHOWS—The 116th Annual Westminster Kennel Club Dog Show, one of the oldest sporting events in America, is set for 2/10-11 at Madison Sq. Garden, Seventh Ave. between 31st and 33rd Sts. Hours are 8:30 a.m.-11. \$18-\$50 (307-7171). . . . The 1992 Chinese New Year Celebration Parade is 2/9 at noon. Runs along Eighth Ave. from 41st to 60th Sts. (718-438-9312). . . . Resources for Children with Special Needs presents a free camp fair for parents of children with disabilities. On 2/9, noon-4, at the American Red Cross, 150 Amsterdam Ave. between 66th and 67th Sts. (677-4650).

BLACK HISTORY MONTH—Nine Brooklyn Public Libraries continue performances of **Roots of Rap: A Musical Drama**. Dates: 2/5 at 4, Central Library, Grand Army Plaza (780-7700); 2/6 at 4, Brower Park, 725 St. Marks Ave. (778-6262); 2/7 at 3:30, Brownsville, 61 Glenmore Ave. (345-1212); 2/10 at 4, Clinton Hill, 380 Washington Ave. (857-8038); and 2/11 at 11 a.m., Red Hook, 7 Wolcott St. (875-4412) and at 4, Cortelyou, 1305 Cortelyou Rd. (462-4200). . . . **Nikon House**, 620 Fifth Ave., continues its photography exhibit, **The Black Experience: Seven Visions**, through 2/27. Hours: Tue.-Sat., 9:30 a.m.-5:30. Free (586-3909). . . . **The American Craft Museum**, 40 W. 53rd St., presents a lecture in conjunction with **African Improvisation: Textiles from the Indianapolis Museum of Art** on 2/8 at 2. **Jack Gilfooy**, professor of music at Indiana University, speaks. \$10 (956-3535). . . . **The Caribbean Cultural Center**, 408 W. 58th St., presents **Sheila Walker** speaking on **Hidden Roots: The Africanity of Afro-Protestantism** on 2/11 at 7. \$7 (307-7420). . . . **The Manhattan Theatre Club**, 131 W. 55th St., presents readings from editors and writers at four black literary journals, on 2/10 at 8. \$8 (645-5590). . . . **The Museum of the City of New York** presents theater-historian **Jo Tanner** with a lecture on **100 Years of Black Musical Theater**. On 2/9 at 2. \$4 (534-1672). . . . **Bilal Abdurahman** visits five Brooklyn Public Libraries, demonstrating **African Musical Instruments**, and **Rahkiah Abdurahman** conducts a slide show on contemporary African life, 2/3-13, at 3:30 or 4. Call for more information (718-780-7700).

BENEFITS—Young Executive Support holds a benefit party for the **American Foundation for AIDS Research** titled **Kiss AIDS Goodbye** at Planet Hollywood, 140 W. 57th St. On 2/10, 9-1 a.m.; includes cocktails, buffet, and dancing. \$75, \$125; reserve (719-0033). . . . **Theater for the New City** presents **Love N' Opening**, a gala launching its new multi-arts complex, on 2/10 at 7. At 155 First Ave. \$150 (254-1109). . . . **The New York City Affiliate of the American Heart Association** celebrates "Heart Month" with a **Gala Heart Ball Benefit** on 2/11 at the Plaza Hotel, Central Park W. at 59th St. Bill Cosby and Ella Fitzgerald honor Larry King with cocktails at 7, dinner at 8:15, awards at 9:30, and entertainment at 10. \$500-\$750; reserve (661-5335). . . . **The Lesbian and Gay Community Services Center**, 208 W. 13th St., presents a **Benefit Reading** including writers Linsey Abrams, Melinda Goodman, Stan Leventhal, Jaye Austin-Williams, and Fernando Chang-Muy. On 2/5 at 7:30. \$10 (620-7310). . . . **A Gala Evening at Christie's** is set for 2/10 and benefits **Upward, Inc. Afterschool Program**. Cocktails and a silent auction at 6; live action follows at 7. At Christie's, 59th St. and Park Ave. \$100 (206-0500). . . . **The Junior Committee of Cancer Care** features a party celebrating highlights of Olympic events at Polo Grounds Sports Bar & Grill, 1472 Third Ave. between 83rd and 84th Sts. On 2/11, 6:30-9:30. \$25, \$30 (221-3300, ext. 468). . . . **The Riverside Park Fund** presents a concert on 2/10 at the Promenade Theatre, 2162 Broadway, at 7:30. Reception follows at Alcala Restaurant (\$50). \$75-\$250;

reserve (870-3070). . . . **Performance Space 122**, 150 First Ave. at 9th St., presents **Performance Benefit**, 2/7-8, at 8 and 11, with more than 70 uncensored acts. 2/6 at 8 (\$99.95). \$25 (477-5288). . . . **Theater Arts Productions of New York, Inc.** offers a fundraiser brunch on 2/9, 12:30-4:30. At Dolce Restaurant, 60 E. 49th St. \$50 (754-6238). . . . **Full House and Co.** presents Christopher Durang's **Beyond Therapy** on 2/6-16 to benefit the **Upper Room AIDS Ministry**. At the Sanford Meisner Theater, 164 Eleventh Ave. between 22nd and 23rd Sts. \$15; call for reservations and times (206-1764). . . . **The Shakespeare Globe Center** presents **A Midwinter's Celebration** on 2/5 at 7. At the Players Club, 16 Gramercy Park S. \$250; reserve (322-7360).

PERFORMANCES—**Walt Disney's World on Ice**—Featuring **Peter Pan** comes to Radio City Music Hall, 50th St. and Avenue of the Americas, 2/7-16. \$15-\$19.50; call for reservations and times (307-7171). . . . **Bill Cosby** performs at the Paramount, Seventh Ave. between 31st and 33rd Sts. On 2/7-8 at 8. \$27.50, \$29.50 (307-7171).

LECTURES, DISCUSSIONS, AND READINGS—**The Poetry Center of the 92nd Street Y**, 1395 Lexington Ave., presents English writer **Michael Frayn** in a reading and conversation with columnist **Calvin Trillin** on 2/10 at 8. \$8 (415-5440). . . . **The Poetry Project**, St. Mark's Church at Second Ave. and 10th St., presents **The Portable Beat Reader Reading**, featuring Allen Ginsberg, Gregory Corso, Peter Orlovsky, and Hettie Jones, on 2/5 at 8; **Charles Pinion** reads from *Killbillies*, a screenplay about a rural family of Einstein-worshipping cannibals, on 2/7 at 10:30; **Memorial Event for Harry Smith**, filmmaker, artist, ethnologist, and poet, with participants including Sam Charters, Jonas Mekas, and False Prophets on 2/9. Mass begins at 4, music and films, 5-7 (voluntary contribution); and **Eliza Galaher** (winner of Fall 1991 Nuyorican Poets Cafe Erotica Slam) and **Tracie Morris** on 2/10 at 8. \$5 (674-0910). . . . **Tower Books**, 383 Lafayette St., presents a reading by **Philip Hoare** from *Serious Pleasures—The Life of Stephen Tennant*. On 2/6 at 7. Free (228-5100). . . . **The Kitchen**, 512 W. 19th St., presents an evening of readings from **The Road Before Us**, an anthology of 100 gay black poets; four actors read selections. On 2/11 at 8:30. \$6 (255-5793). . . . **The Academy of American Poets** presents **Li-Young Lee & Chase Twhichell**. At the French Institute/Alliance Francaise, 22 E. 60th St., on 2/11 at 7. \$5 (427-5665). . . . **Symphony Space**, 2537 Broadway at 95th St., continues **Selected Shorts** on 2/5 at 6:30. Features Linda Hunt, Joseph Wiseman, Cynthia Harris, and Pearl Land reading stories by Isaac Bashevis Singer. \$11 (864-1414). . . . **The 92nd Street Y**, 1395 Lexington Ave., presents: **Gloria Steinem** on 2/9 at 7:30 (\$15); human rights activist and writer **Dennis Prager** delivers the eleventh annual State of the World Jewry address on 2/11 at 8 (\$12.50); architect **Robert Stern** discusses his career with critic **Paul Goldberger** on 2/6 at 8 (\$15) and **Vladimir Pozner** and **Hedrick Smith** discuss "The New Eastern Europe" on 2/5 at 7:30 (\$15). Reserve (996-1100). . . . **The New York Shakespeare Festival** presents **Public Poetry: The Second Sunday Series** on 2/9 at 10. At the Public Theater, 425 Lafayette St. Free (598-7150). . . . **The American Anorexia Bulimia Association** offers a free workshop on 2/8, 9 a.m.-noon. At Gracie Sq. Hospital, 420 E. 76th St. (988-4400).

TOURS

URBAN EXPLORATIONS—2/8 from 1 to 4, **Galleries of SoHo**, a visit to private and public galleries. \$15; register (718-721-5254).

EYE ON ART—2/5, 8 at 11 a.m., "Seriously SoHo." G behind the cast-iron fronts of warehouses and lofts for a look at the latest in avant-garde art. \$32; reserve (877-5117).

CITYWALKS—Tours with John Wilson. 2/8 at 1, **Greenwich Village North of Washington Square Park**. Meet on the southeast corner of Fifth Ave. and 8th St. . . . 2/9 at 1, **Historic New York: City Hall to the Battery**. Meet on the eastside of Broadway at Murray St. \$12; reserve (989-2456).

BIG ONION WALKING TOURS—2/9 at 1, **Chinatown**. Visit a Buddhist Temple, the Chinese Museum, and other sites of the nation's largest Asian enclave. . . . 2/9 at 12:30, **Irish and Italian New York**. Walk through the old little Ireland, now Little Italy and visit a ravioli factory, Ferrera's Cafe, and the old police headquarters. \$9; reserve (439-1090).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 2/9 at 1, **Winter Walk in the Park**, \$15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, \$10 unless noted. 2/8, 15, 22, 29 at 6 **Ghosts After Sunset**; meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 2/9, 16 at 2 **Chelsea Saints and Sinners**; meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . . 2/8, 15, 22, 29 at 6: **Ye Olde Tavern Tour**; Meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 2/8, 16, 22, 29 at 2: **Beverly Hills East**; meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . . 2/9 at 2: **A Tour Named Jackie**; meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . 2/9, 22 at 2: **All in the Family**; meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . . 2/8, 16, 23, 26 at 2: **Historic Greenwich Village**; meet at Washington Sq. Arch to hear about folklore, architecture, and history.

GRAND CENTRAL TERMINAL—Weekly tour with the Municipal Art Society (935-3960), each Wed. at 12:30. Meet outside Chemical Bank's Commuter Express. Free.

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). \$12-\$45. 2/6 at 7:30 vs. Houston. . . . New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). \$10-\$28. 2/5 at 7:30 vs. Seattle.

BIATHLON—(212-289-4113). **1992 Winter Biathlon Series Debut**; Loeb Boathouse, Central Park. 2/9 at 9 a.m. \$25.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). \$12-\$45. 2/5 at 7:30 vs. Pittsburgh. 2/9 at 7:30 vs. Detroit. . . . Islanders, Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). \$10-\$30. Next home game: 2/15 at 7:35 vs. Vancouver. . . . New Jersey Devils, Byrne Arena, E. Rutherford, N. J. (201-935-6050). \$14-\$24. Next home game: 2/13 at 7:35 vs. Vancouver.

TRACK AND FIELD—Snickers Millrose Games, 2/7 at 5:45. \$16-\$45. Madison Square Garden (465-MSG1).

STEPS—Chill Chaser Five Miller, 2/8 at 10 a.m. in Central Park. New York Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LE ORCHESTRA SOCIETY—Happy Concerts for Young People, Dino Anagnost, conductor. **Bastien and Bastienne**. Mozart's operetta about an amorous shepherd, shepherdess, and a good-natured wizard is performed in English and full costume; for ages 6-12. /8 at 11 a.m. and 1. Avery Fisher Hall, Lincoln Center, 65th St. and Broadway (721-6500). \$15-\$28; reserve.

REE GROWS UP—The Pushcart Players perform this original musical in celebration of Tu B'Shvat and Earth Day. 2/9 at 11 a.m. and 1. Elaine Kaufman Cultural Center, 129 W. 67th St. (362-8719). \$7; reserve.

SPECIAL CAMP FAIR—Learn about 70 different day and leeway camps for children and teens with disabilities. 2/9 from noon-4. American Red Cross in Greater New York, 150 Amsterdam Ave. at 66th St. (677-6500). Free.

NEEY BUSINESS—Watch the Monkey King as he discovers the magical Manfruit Tree in this Chinese fable with music and dance; for ages 5 and up. Sat and Sun. at 1 and 3:30; through 3/15. Chinese New Year's Party after 3:30 show on 2/8; \$10. Hartley House Theatre, 413 W. 46th St. (666-1716). \$6 (except 2/8); reserve.

PIED PIPER OF HAMELIN—Michael McGuigan demonstrates his circus, storytelling, and comedy skills in his German legend about a flute player who tames his own of rodents. 2/9 at 2. CSC Theatre, 136 E. 13th St. (254-4614). \$4; adults \$6; reserve.

E MONKEY KING—A Chinese acrobatic opera in celebration of The Year of the Monkey; for ages 5 and up. 2/6 and 8 at 7:30; 2/9 at 2. **The Legend of the White Snake** tells the operatic story of a young man who must choose between love and reason. 2/7 at 7:30; 2/8 at 2. Taipei Theater, 1221 Ave. of the Americas, concourse level 2. (373-1850). \$5; adults \$8; reserve.

E FROG PRINCE—Performed by Mark McKillip's Puppet Art Troupe. 2/8 at 11 a.m. and 1. Riverdale Neighborhood House, 5521 Moshulu Ave. near 256th St. (549-8100). \$5.

LY LIGHTS YOUTH ENSEMBLE—Runaway. A musical fantasy about a girl who tries to find her place in the world; for ages 9 and up. 2/7 and 8 at 7 and 8:30. The Lamb's Theatre, 130 W. 44th St. (262-0200). \$5; reserve.

NOMAN CALLED TRUTH—A play about slave crusader Sojourner Truth, featuring a musical score of American slave songs; for ages 9 and up. Sat. at 8; Sun. at 2; through 3/1, except 2/9. The Open Eye Theater, 270 W. 89th St. (769-4143). \$6; adults \$10; reserve.

E PAPER BAG PLAYERS—You Won't Believe This, But... These seasoned entertainers return with a brand-new show featuring a family that keeps getting lost, a leaky faucet that chases the plumber, and alligators who do the "swamp stomps"; for ages 4-9. Sat. and Sun. at 2; through 3/8. Symphony Space, Broadway and 95th St. (864-5400). \$12.

IE LAST PHOENIX—An evil alchemist captures the last Phoenix egg and plans to prevent the bird of fire from hatching; for ages 5-11. Sat. and Sun. at 1; through 3/8. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). \$5; reserve.

TURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's *Tempest*; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.-Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). \$31-38.50; reserve.

ICHAEL TAUBENSLAG PRODUCTIONS—Snow White & the Seven Dwarfs. 2/9 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$5; reserve.

BOOKS OF WONDER—Storytelling Sundays. For ages 3 and up. 2/9 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

WEST END GATE—Princess Priscilla. A performance by the musical lady clown; for ages 4-10. 2/8 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). \$6; reserve.

JACK AND THE BEANSTALK—Presented by the Mariotte Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). \$4; adults \$5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3-7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). \$6; adults \$7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a girl growing up in a circus; for ages 4-12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). \$14.95; with meal \$19.95; reserve.

THEATREWORKS/USA—Rapunzel. Grimm's tale of a girl with the long hair is told with a modern twist; for ages 5 and up. 2/9 at 12:30. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959) or (307-7171). \$15.

THE PUPPET COMPANY—Harmony Castle. Featuring Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolitan Cafe, 31 Union Square West (741-1646). \$7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob Markwood and Brian McGovern lead this hour-long show with audience participation; for ages 4-10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). \$10; reserve.

THE PUPPET PLAYHOUSE—Once Upon a Puppet. Performed by the Brownstones. 2/8 and 9 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). \$3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3-10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). \$10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love**, Sat. and Sun. at 1:30, and **Little Red Riding Hood**, Sat. and Sun. at 3; for ages 2-10; through 3/29. The Courtyard Playhouse, 39 Grove St. (765-9540). \$6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Songs and Stories From France**. Movement and audience participation with Patrick Lo Re; for ages 3-5. 2/5 at 3:30. Epiphany Branch, 228 E. 23rd St. (679-2645). . . **Film Program**. See "The Chinese Word for Horse" and "Isabella and the Magic Paintbrush" to celebrate Chinese New Year. 2/5 at 4. Chatham Square Branch, 33 E. Broadway (964-6598). . . **Magic With a Soulful Touch**. With magician Phillip Jennings, in celebration of African-American History Month; for ages 5 and up. 2/5 at 4. Tompkins Square Branch, 331 E. 10th St. (228-4747). Also on 2/6 at 4 at the 125th St. Branch, 224 E. 125th St. (534-5050) and 2/11 at 4 at the 96th St. Branch, 112 E. 96th St. (289-0908). . . **Origami Workshop**. Learn paperfolding with an emphasis on hearts and flowers, with Michael Shall; for ages 8-12. 2/8 at 3. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (621-0636). . . **The Winnie Wilson Puppet Players**. A musical puppet/marionette show; for ages 6-12. 2/10 at 4. Countee Cullen Branch, 104 W. 136th St. (281-

0700). Also 2/11 on 10 a.m. at the Harlem Branch, 9 W. 124th St. (348-5620).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4-10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). \$4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3-12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). \$6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). \$4; adults \$5; reserve.

CENTRAL PARK PROGRAMS—The Dairy: Valentine, Be Mine. Make old-fashioned valentines with a visitor from the past in the Victorian parlor; for ages 5-11. 2/8 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

THE MUSEUM OF TELEVISION AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and fantasy radio programs; for ages 8-13. Sat. at 10 a.m. 2/8: **Fantasy**. \$5; advance tickets recommended. (621-6600). . . Television adaptations of classic children's books; for ages 3-7. **Weekend Screenings: Peter Pan**. Sat. and Sun. at 1; through 2/29; museum admission. 25 W. 52nd St. Hours: Tue. Sun. noon-6; Thurs. until 8. \$3; adults \$5.

CHILDREN'S MUSEUM OF MANHATTAN—The Birthday Party and Other Stories. Author Annabelle Prager reads from her original works. 2/8 at 2. . . **Make a Magazine**. Learn about making magazines, and design your own cover; for ages 8 and up. 2/9 at 1:45. Additional \$1 for workshops. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.-5; Mon.-Fri. 1-5; closed Tues.; Thurs. after 3 free to public-school students with identification; \$4.

CHILDREN'S MUSEUM OF THE ARTS—Slide Portraits. Make a portrait of someone on a small slide and see your artwork projected on screen. 2/8 and 9 at 1 and 3; museum admission. Exhibits: featuring an international children's art gallery, Egyptian Temple environment and reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2-12 and their families. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.-Sun. 11 a.m.-5; Thurs. until 7; \$3; under two and over 65, free.

QUEENS MUSEUM OF ART—Black History Month. Readings of original and traditional poems by black poets; for ages 10 and up. 2/9 at 2; museum admission. New York City Building, Flushing Meadows Corona Park, Flushing (718-592-9700). \$2.

BOOKS

WHAT KIND OF BABY-SITTER IS THIS? by Dolores Johnson. Kindergarten-Grade 3. Macmillan, \$13.95.

THE CAT NEXT DOOR, by Betty Ren Wright; illustrated by Gail Owens. Grades 1-4. Holiday House, \$14.95.

LA BELLA MAGELLONA AND THE LITTLE CAVALIER, by Oscar de Mejo. Kindergarten-Grade 4. Philomel, \$14.95.

THEY LED THE WAY, by Johanna Johnston; illustrated by Deanne Hollinger. Grades 3-6. Scholastic, \$2.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUF

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th-68th Sts. (362-3315). Italian restaurant with jazz nightly from 9. Through 2/8: Tenor saxophonist Bob Kindred with Gene Bertocini on guitar and Sean Smith on bass.

AE, MC, V

BLUE NOTE—131 W. 3rd St. (475-8592). Through 2/9: Tito Puente and the Golden Latin Jazz All-Stars with Mongo Santamaria, Paquito D'Rivera, Claudio Roditi, Dave Valentin, Hilton Ruiz, Andy Gonzalez and Ignacio Berroa. 2/10: Vanessa Rubin. 2/11-16: Dianne Reeves. Shows Tue.-Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.-Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends."

AE, MC, V

THE BOTTOM LINE—15 W. 4th St. (228-7880). 2/5: An Evening with Betty Buckley. 2/6: 'In Their Own Words' A Bunch of Songwriters Sittin' Around Singing featuring Midge Ure plus other artists hosted by Vin Scelsa. 2/7: Eric Marienthal Quartet. 2/8: Oregon: The Trio featuring Paul McCandless, Glenn Moore, Ralph Towner also appearing the Guitar Artistry Trio of John Renbourn, Stefan Grossman and Larry Coryell.

No credit cards.

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 2/9: Vincent Herring on saxophone with Kevin Hays on piano, Dwayne Burno on bass and Carl Allen on drums. 2/10-15: Pianist Kirk Lightsey, with Marcus Belgrave on trumpet and Cecil McBee on bass.

AE, CB, DC, MC, V

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes. Mon.: Don Reich Swing Trio. Tue.: Stanley's Washboard Kings. Music Mon. 7-10, Tue.-Thu. from 8-11, Fri. 9-midnight, Sat. 8:30-midnight.

AE, CB, DC, MC, V

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th-14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 2/8: Magic Slim and the Tear Drops. 2/11-15: Roosevelt "Booba" Barnes. Sets at 9:30, 11 and 12:30 a.m.

No credit cards.

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 2/9: Don Pullen Quintet. 2/10: The Clifford Jordan Big Band. 2/11-16: Jimmy Witherspoon Trio. Sets at 9:30 and 11:30, with an extra set Fri.-Sat. at 1 a.m.

AE, CB, DC, MC, V

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 2/6 at 9 and 10:30: Jazz: Sarah Cion Trio with Dominic Duval and David Libman. 2/7 at 9 and 10:30: Jazz: Ben Sher and Dominique Eade. 2/8 at 9: Country: Sturm and Twang. 2/9 at 7: The Spy Who Loved Too Much, musical by Stan Baker and Louie Fleck. 2/11 at 6: *Saturn's Children*, a new play by Stevan Arbona.

AE, DC, MC, V

EAGLE TAVERN—355 W. 14th St. (924-0275). 2/7: Singer Andy Irvine on bouzouki with Rens Van Der Zalm on fiddle, guitar and mandolin.

No credit cards.

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 2/9: New York Voices. 2/10: Les Paul Trio. 2/11-16: The Mose Allison Trio. Shows Sun.-Thu. at 8 and 10, Fri.-Sat. at 8, 10 and midnight.

AE, CB, DC, MC, V

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/5, 6, 10, 11: Closed. 2/7, 8: Guitarist Ernie Calabria with the Dave Leonhardt Trio. 2/9: The Dave Leonhardt Trio. Sets Wed.-Thu., Sun. from 6:30, Fri.-Sat. from 7.

AE, MC, V

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 2/5: Pianist Mark Shane with Sam Pilafian on tuba and Frank Vignola on guitar. 2/6: Ed Ornowski Quartet. 2/7: Gwen Cleveland Quartet. 2/9: Thos Shipley Quartet. 2/9: Virg Dzurinko Trio. 2/10: Frank Vignola Trio. 2/11: Theodore & Rebek.

AE, CB, DC, MC, V

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.-Sat. from 9:45. 2/8, 9: Pianist Junior Mance. 2/10, 11: Pianist Junior Mance with Marty Rivera on bass.

AE, MC, V

KNITTING FACTORY—47 E. Houston St. (219-3055). 2/5: Michele Rosewoman Trio with Rufus Reid and Tony Reedus. 2/7: Robin Holcomb. 2/8: Amina Claudine Myers sings Bessie Smith. 2/9: Joe Morris' Sweatshop. 2/10: David Tronzo Trio; Makanda McIntyre. 2/11: Murray/Hopkins/Baker; Outloud; Shock Exchange.

AE, MC, V

MANNY'S CAR WASH—1558 Third Ave., bet. 87th-88th Sts. (369-2583). Chicago style blues bar. 2/5: The James Montgomery Blues Band. 2/6: Tinsley Ellis. 2/7, 8: Johnny Allen. 2/9: Blues Jam with The Popa Chubby Blues Band. 2/10: The Black Widow Band. 2/11: Michael Hills Blues Mob. Shows nightly from 9, except Sun. at 8:30.

AE

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/8, Tue.-Sat. at 9:15 and 11:15: The Bill "Mr. Honky Tonk" Doggett Combo, a quintet featuring jazz organist Bill Doggett on the Hammond B-3 organ. 2/11-29: Singer-actress Ellen Greene. Woody Allen holds forth most Mondays.

AE, DC, MC, V

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Bob Litwak Group with Warren Vache. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Marilyn Sokol. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band.

AE, CB, DC, MC, V

THE RITZ—254 W. 54th St. (541-8900). 2/5: The Pixies; Barkmarket. 2/7: Robyn Hitchcock and the Egyptians, Matthew Sweet.

No credit cards.

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 2/5: All Star Jam with Tom Major, Jon Paris, Tony Garnier and Rusty Cloud. 2/6: Back in Black. 2/7: Chris Day; Full House. 2/8, 10: Four Sticks with "A Led Zeppelin Tribute". 2/9: Showcase. 2/11: Mentally Bankrupt.

AE, MC, V

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.-Sat. 9-1 a.m., Sun. 7-10. 2/7, 8: Art Lande. 2/9: Eve Zanni Trio.

AE, CB, DC, MC, V

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30-12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30-12:30 a.m.: Tim Fergusson Trio. The Ken Brauner Trio play Fri. 9:30-1:30 a.m. Sat. guest bands from 10-2 a.m. Sun.-Mon. from 7-11: Reggi Woods Quartet.

AE, CB, DC, MC, V

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, the Caribbean. 2/5: Sonny Sharrock. 2/6: Israel Viltions. 2/7: Caribbean Sextet. 2/10: Mambo Mond with Louis Perico Ortiz.

AE, CB, DC, MC

SWEET BASIL—88 Seventh Ave. So. (242-178). Through 2/9, 11-16: Cedar Walton, Ron Carter; Billy Higgins. 2/10: The music of Gil Evans played by the Monday Night Orchestra directed by M. Evans. Three shows nightly from 10.

AE, MC

SWEETWATER'S—170 Amsterdam Ave., at 68th (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/7, 8: Stacy Lattisaw. Ev. Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Condy Nite.

AE, DC, MC

TRAMPS—45 W. 21st St. (727-7788). 2/5: Twin Fi Falling Stairs, Sections of November. 2/6: Bli Lemon Peel. 2/7, 8: Robert Gordon Band featuring Chris Spedding; The Belmont Playboys. 2/10: A Chilton Band also Thrillcat, Charlie McIntosh, J. frey Dean Foster.

AE, MC

VILLAGE GATE—Bleecker and Thompson Sts. (475-120). Through 2/29: Tue.-Thu. at 8, Fri.-Sat. at 9:30: *The Real Live Brady Bunch*. Terrace: Eve Mon.: Raphie D'Lugoff Trio, and Sat.-Sun. Sing Lodi Carr.

AE, MC

VILLAGE VANGUARD—178 Seventh Ave. So. (254-037). Through 2/9: Dorothy Donegan Trio featuring Jon Burr and Ray Mosca. 2/10: The Vanguard 1 Piece Jazz Orchestra. 2/11-16: Joe Lovano Quartet featuring Michel Petrucciani, Marc Johnson, and F. Stewart.

No credit cards

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 2/6: Chan's Fruit and Veg tables. 2/7: Moja Nya. 2/8: Monster Magnet; Ame can Standard; Speed of Light. 2/9: Helmet. 2/11: Frankie Jackson's Soul Kitchen. 2/11: White Lite Caf.

AE, MC

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 2/8: Pian Pete Malinverni with Michael Moore on bass and Vernel Fournier on drums. 2/9: Michael Moore on bass and Gene Bertocini on guitar. 2/10-15: Michael Moore with pianist John Bunch.

AE, MC

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-295). 2/5: Jr. Wells and Joan Osbourne. 2/6: Traci and Rosetta Stone Project; Cyndie Hasty; Long Shadow. 2/7: Tramps Like Us with special guest Vinny "M. Dog" Lopez. 2/8: Joe Ely and Paul Ruggiero.

AE, CB, DC, MC

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singer seven nights a week. Featuring favorites from "The Tonight Show," and "The Arsenio Hall Show." Shows Sun.-Thu. at 9, Fri. at 8:30 and 11, Sat. at 10:15, and 12:30 a.m.

AI

DANGERFIELD'S—1118 First Ave. (593-1650). Through 2/9: Rick Scotti, Eddie Feldman, Jim Mendrino Darrell Hammond, Keith Anthony, Danny Curti Al Romero and Scott Bruce. Sun.-Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m.

AE, CB, DC, MC, V

IMPROVISATION—358 W. 44th St. (765-8268). Comic and singers seven nights a week, with regulars Mar Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 10:30, and 12:40 a.m.

AE

HONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.—Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. AE, CB, DC, MC, V.

HOTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 2/5: Comedy magicians Mark Mitton and Imam with pianist Rich Sanders. 2/6: Comedy magician Imam and magicians Margaret Steele, and Eric Decamps. 2/7, 8: Magicians Rocco and Todd Robbins, comedy magicians Imam and Bob Markwood with pianist Rich Sanders. Shows Tue.—Thu. at 9, Fri.—Sat. at 9 and 11. AE, MC, V.

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/9: Bill Scheft, Brett Butler, Jim David and Brian McFadden. 2/11–16: Eddie Brill, Joey Kola, Dennis Regan and Joe Mulligan. Sun.—Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. AE, MC, V.

DANCING

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.—Wed. from 8, Fri.—Sat. from 9. AE, DC.

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. AE, V.

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. AE, CB, DC, MC, V.

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/29: The Second Annual Brazilian Season featuring Rose Maria, 2/5–8, and Leny Andrade, "the first lady of Brazilian jazz," 2/11–14. Shows every Tue.—Thu. at 9, Fri.—Sat. at 9 and 11:15. AE, MC, V.

DANNY'S—346 W. 46th St. (265-8133). 2/5: Singer Andrew Martin with pianist Wes McAfee. 2/6: Singer Di Williamson and Trio. 2/7: Singer Sigrid Sunstedt. 2/8: Singer Di Williamson and Trio; Singer Marilyn Volpe with the Wes McAfee Duo. 2/9: Singer Marilyn Volpe with the Wes McAfee Duo; Linda Burns' "Singing Experience." 2/10: Singer Aaron Moroshita with pianist Jon Delfin. 2/11: Singer Betsy Parrish with pianist Paul Trueblood. **Piano Bar:** Every Wed.—Sat. from 8:30–12:30 a.m.: Pianist Danny Apolinar. Sun., Duke Griffin. Mon.—Tue. Wayne Hosford. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/5: Comedienne Debby Reiser. 2/6: Singer Michael Van Atta. 2/7: Baus & Troch, musical comedy duo; Gotham City Improv. with *Kill Your Television* '92. 2/8: Remembering Johnnie Ray with Michael Bruck; Scared Scriptless, improvisational comedy troupe. 2/9: Entertainer Jean Taylor; Singer Sammy Dicaro with Ross Patterson. 2/10: Singer Gaby Jordan. 2/11: *Hollywood Opera*, original musical spoof. Shows at 8 and 10. No credit cards.

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 2/5: Stand-Up Comedy Explosion; Ron Smith and Suzanne Westenhoefer. 2/6: Out On A Whim, sketch comedy; *Last Call*, musical revue. 2/7: We're Naked Under These Clothes, comedy; Singer Beverly Gold, Stars of Tomorrow. 2/8: Bad Attitudes, music and comedy; Variety Show. 2/9: 99% ArtFree, opera parody; Contents Under Pressure, comedy. 2/10: Stars of Tomorrow Semi-Finalists. 2/11: Singer Beverly Gold. No credit cards.

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 2/5: Singer David Kibbe; Singer Cathy Robinson. 2/6: Singer Mary Foster Conklin; Singer Ralph Brande. 2/7: Singer Belle Linda Halpern; Singer Charles Cermelo with *Songs From The Theatre*. 2/9: Singer Phillip Officer with *The Sweetest Sounds*. 2/10: Here's To Our Friends ... The Aids Music Revue. No credit cards.

55 GROVE STREET—55 Grove St. (366-5438). 2/5: Singer Lydia Parker; John O'Brien, musical comedy. 2/6: Richard Storm, musical comedy. 2/7: Anne Mulhall,

characterization; Bourbon Street Naughties, musical comedy duo. 2/8: Frankie's Boys Present Winter Camp, vocal group; Forgotten Broadway, musical group. 2/9: Singer Ben Smith; Michael McAvoy, musical comedy. No credit cards.

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/5: Doris Chwatsky with pianist Evelyn Feinsilver. 2/7: *My Ideal - The Songs of Richard A. Whiting* performed by the 1991 O'Neill Symposium Cabaret Fellows with special guest Margaret Whiting. 2/8 at 9 and 11: Judy Kreston and the David Lahm Trio plus special guest Irving Joseph with *Remembering Felicia Sanders*. 2/11–13: John Gabriel. AE, CB, DC, MC, V.

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.—Thu. 7:30–1 a.m., Fri.—Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 2/29, Tue.—Sat. at 9 and 11:15: Rosemary Clooney returns with pianist John Oddo, Scott Hamilton on tenor saxophone, Warren Vache on cornet, David Finck on bass and Joe Cocuzzo on drums. AE.

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Cabaret: 2/9: Sylvia Syms. Shows at 8 and 10:30. AE, CB, DC, MC, V.

STEVE MCGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.—Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. AE, DC, MC, V.

TATOU—151 E. 50th St. (753-1144). 2/5 at 11: Sentimental Journey: Byrdie Green and Friends sing hits of the 30's, 40's and 50's. 2/7 at 7:30 and 10: Lang Phipps and Mild Thing. 2/8 at 7:30 and 10: Timi Michael and the Nat Jones Trio. 2/10 at 11: Monday Night Live Showcase with host Rocco Primavera. 2/11 at 11: Milton Tillman and His Screaming Divas. AE, CB, DC, MC, V.

HOTEL ROOMS

ALCONQUIN—59 W. 44th St. (840-6800). Oak Room: Through 2/15, Tue.—Sat.: David Staller presents *Noel and Cole* at 9:30, and *Americans Abroad* on Fri.—Sat. at 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.—Sat. from 5–8, Sun. 5–10. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 2/15, Tue.—Sat. at 8:45 and 10:45: The Modern Jazz Quartet. **Bemelmans Bar:** Through 4/4, Tue.—Sat. from 9:30: Jazz-singer-pianist Ronny Whyte. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.—Sat. from 8–midnight. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.—Sat. 9–1 a.m. AE, CB, DC, MC, V.

UN PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.—Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.—Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. AE, CB, DC, MC, V.

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.—Fri. from 9–1 a.m., Sat. 10–2 a.m. AE, MC, V.

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.—Sat. from 8–12:30 a.m. MC, V.

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalana-Mediterranean restaurant with pianist Raphael Tomas every Tue.—Sat. from 6:30–11. AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.—Sat. from 6–11. AE, CB, DC, MC, V.

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO

HIGHLIGHTS

COMPILED BY GIA KOURLA

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM;
1560 AM

Wed., February 5

2:00/WNCN—J. Haydn: Sym. No. 96 in D, "Miracle"; **Liszt:** Fantasy on Hungarian Folk Tunes.

WNYC—Kim: Violin Cto.; **Lewis:** Sym. No. 4.

WQXR—Glinka: *Ivan Susanin*, Ov.

3:00/WNCN—Bach: Orch. Suite No. 2 in b;

Hertel: Cto. for Trumpet and Winds.

WQXR—Bach: Clavier Cto. No. 1 in d.

4:00/WNCN—Suppé: *Light Cavalry*, Ov.; **Molter:** Cto. for Trumpet No. 1 in D.

WQXR—Copland: *Our Town*.

5:00/WNCN—Gottschalk: *The Banjo*; **Mozart:** Divertimento in C.

WQXR—Wagner: *Rienzi*, Ov.

6:00/WNCN—Dukas: *The Sorcerer's Apprentice*; **Albinoni:** Cto. for Two Trumpets in C, Op. 9.

7:00/WNCN—J. Haydn: Cto. for Trumpet in E-Flat; **Bach:** English Suite No. 3 in g.

WQXR—Mozart: Violin Cto. No. 2 in D.

8:00/WNCN—Mozart: Sym. No. 20 in D; **Novak:** Piano Trio in d, Op. 27.

9:00/WNCN—Tchaikovsky: Cto. for Piano No. 1 in b-flat, Op. 23.

Thu., February 6

2:00/WNCN—Mozart: Piano Sonata No. 7 in C; **Vivaldi:** Cto. for Violin in g, Op. 12.

WNYC—Hindemith: *The Four Temperaments*.

WQXR—Barber: *Adagio* for Strings.

3:00/WNCN—Britten: "Matinée Musicales after Rossini," Op. 24; **J. Haydn:** String Qt. in B-Flat, Op. 33.

WQXR—Sibelius: Sym. No. 6 in d, Op. 104.

4:00/WNCN—Tchaikovsky: *Mazeppa*, "Cossack Dance"; **W. Williams:** Trio Sonata in C.

WQXR—Vivaldi: Cto. in B-Flat for Two Violins and Strings.

5:00/WNCN—Wagner: *Tannhäuser*, "Grand March"; **Barrios:** Three Dances.

WQXR—Holst: "Morris Dance Tunes."

6:00/WNCN—Handel: *Water Music*, Suite No. 2 in D; **Vivaldi:** Cto. for Oboe and Violin in B-Flat.

7:00/WNCN—Borodin: *Prince Igor*, "Polovetsian Dances"; **J. Haydn:** Sym. No. 38 in C, "L'Estro Armonico."

WQXR—Liszt: Piano Cto. No. 1 in E-Flat; **Beethoven:** Qt. in C for Piano and Strings.

8:00/WNCN—Hindemith: "Symphonic Metamorphosis on Themes by Weber"; **Assmayer:** Octet in E-Flat.

9:00/WNCN—Beethoven: Sym. No. 5 in c, Op. 67.

Fri., February 7

2:00/WNCN—Mozart: Cto. for Piano No. 5 in D; **J. Haydn:** String Qt. in D, Op. 33.

WNYC—Prokofiev: *Romeo and Juliet*, Suite No. 1; **Debussy:** Sonata for Flute, Viola, and Harp.

WQXR—Copland: *El Salon Mexico*.

3:00/WNCN—Gershwin: *Rhapsody in Blue*.

WQXR—Korngold: Violin Cto. in D.

4:00/WNCN—Weber: Concertino for Clarinet in E-Flat, Op. 26; **C.P.E. Bach:** Sym. No. 1 in G.

WQXR—Mozart: Sym. No. 8 in D.

5:00/WNCN—Chabrier: *Danse Slave*; **Vivaldi:** Cto. for Oboe in C.

WQXR—Shostakovich: *The Gadfly*, Excerpts.

6:00/WNCN—Bach: Fugue in g, "Little"; **F. Salieri:** Sinfonia in B-Flat, "La Tempesta di Mare."

7:00/WNCN—Berlioz: *The Damnation of Faust*, Highlights; **Ernst:** Cto. for Violin in B-Flat, Op. 1.

WQXR—Hindemith: *Theme of Carl Maria von Weber*, "Symphonic Metamorphosis."

8:00/WNCN—C.P.E. Bach: Cto. for Oboe in E-Flat; **Mozart:** Sym. in G, "Old Lambach."

9:00/WNCN—Beethoven: Sym. No. 6 in F, "Pastoral," Op. 68.

WQXR—The Detroit Symphony Orchestra. **Beethoven:** Piano Cto. No. 1 in C; **Shostakovich:** Sym. No. 5 in d. Conductor: Skrowaczewski.

Sat., February 8

10:00 a.m./WNCN—Mozart: Divertimento No. 3 in F; **DeLalande:** First Caprice.

WQXR—Handel: Cto. No. 2 in F for Two Wind Bands and Strings.

11:00 a.m./WNCN—Vivaldi: *The Four Seasons*, "Autumn," Op. 8; **J. Haydn:** Flute Qt. in C, Op. 5.

WQXR—Beethoven: Piano Sonata No. 6 in F, Op. 10.

12:00/WNCN—Tchaikovsky: *Marche Slave*, Op. 31; **Zelenka:** Cto. Grosso in G.

WQXR—C.P.E. Bach: Sym. in A.

1:00/WNCN—Mendelssohn: Cto. for Violin in e, Op. 64.

1:30/WQXR—Texaco-Metropolitan Opera Broadcast.

Beethoven: *Fidelio*. Cast: Behrens, McNair, Goldberg, Kaasch, Wlaschika, Salminen, Held; conductor: Perlick.

2:00/WNCN—C.P.E. Bach: Sym. No. 4 in A; **Rimsky-Korsakov:** Cto. for Piano in C-Sharp, Op. 30.

3:00/WNCN—Debussy: *Prelude to the Afternoon of a Faun*; **Mozart:** Piano Trio No. 6 in C.

4:00/WNCN—Weber: *Der Freischütz*, Ov.; **Paisiello:** Cto. for Mandolin in E-Flat.

5:00/WNCN—Saint-Saëns: *Carnival of the Animals*, "Swan"; **Mozart:** Rondo for Piano and Orch. in A.

6:00/WNCN—Holst: *The Planets*, "Mars"; **J. Haydn:** Flute Qt. in G, Op. 5.

7:00/WNCN—Tchaikovsky: *Capriccio Italien*, Op. 45; **Respighi:** *The Birds*.

8:00/WNCN—Saint-Saëns: Violin Sonata No. 1 in d; **Blavet:** Cto. for Flute in a.

WQXR—The Cleveland Orchestra. **Mozart:** Sym. No. 38 in D; Mass in c. Conductor: Rilling.

9:00/WNCN—Beethoven: Piano Sonata No. 23 in f, "Appassionata," Op. 57.

Sun., February 9

10:00 a.m./WNCN—Stravinsky: *Pulcinella*, Suite; **Vivaldi:** Cto. for Mandolin in C.

WNYC—J. Haydn: Sym. No. 82;

Rachmaninoff: Suite No. 2 for Two Pianos; **Elgar:** Sym. No. 1.

WQXR—Beethoven: Sym. No. 1 in c, Op. 21.

11:00 a.m./WNCN—Copland: *Billy the Kid*, Ballet Suite; **J. Haydn:** Cto. for Flute No. 1 in D.

WQXR—Handel: Cto. Grosso No. 11 in A, Op. 6.

12:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **Rachmaninoff:** "Variations on a Theme by Corelli," Op. 42.

1:00/WNCN—The Chicago Symphony Orchestra. **Berlioz:** *Le Corsaire*, Op. 21; **Ligeti:** *Atmospheres*; **Lalo:** *Symphonie Espagnole*, Op. 21; **Prokofiev:** Sym. No. 1 in d, "Classical," Op. 25; **Rachmaninoff:** Cto. for Piano No. 2 in c, Op. 18. Conductor: Levine.

WQXR—Handel: Trio Sonata in B-Flat, Op. 5.

2:00/WNYC—Rachmaninoff: Piano Qt. No. 1.

WQXR—Bach: Violin Cto. in a.

3:00/WNCN—Grieg: *Holberg*, Suite, Op. 40;

Zelenka: *Capriccio for Hunting Horns*, No. 5 in G.

WQXR—Mozart: Piano Cto. No. 14 in E-Flat.

4:00/WNCN—Mozart: Sym. No. 8 in D; **Mendelssohn:** "Trumpet, Ov.," Op. 101.

WQXR—Vaughan Williams: *The Lark Ascending*.

5:00/WNCN—Bernstein: *On the Town*, "Times Square"; **Vivaldi:** Cto. for Flute in a.

6:00/WNCN—Dvorák: *Carnival*, Ov., Op. 92;

Boccherini: Cto. for Cello in D.

7:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **Liszt:** *Reminiscences of Don Juan*.

8:00/WQXR—"Sunday Night Opera House." **Verdi:** *Otello*. Cast: Pavarotti, Kanawa, Nucci; conductor: Solti.

9:00/WNCN—J. Haydn: Sym. No. 104 in D, "London."

Mon., February 10

2:00/WNCN—Verdi: String Qt. in e; **Weber:** Cto. for Clarinet No. 1 in f, Op. 73.

WNYC—The Baltimore Symphony Orchestra. **Mahler:** Sym. No. 8. Conductor: Zinman.

WQXR—Mozart: Flute Qt. in G.

3:00/WNCN—Bach: Orch. Suite No. 3 in D; **M. Haydn:** Sym. No. 41 in F.

4:00/WNCN—Reznicek: *Donna Diana*, Ov.; **Mozart:** *La Clemenza di Tito*, Ov.

WQXR—J. Haydn: Sym. No. 8 in G.

5:00/WNCN—Beethoven: *Ruins of Athens*, "Turkish March," Op. 113; **J.C.F. Bach:** Sym. No. 3 in d.

WQXR—Dvorák: *Scherzo Capriccioso*.

6:00/WNCN—Mozart: *Impresario*, Ov.; **Vivaldi:** Cto. for Violin No. 5 in A, "La Stravaganza," Op. 4.

7:00/WNCN—Smetana: *Má Vlast*, "Moldau"; **Respighi:** *Ancient Airs and Dances*, Suite No. 1.

WQXR—Korngold: *Serenade*, "Baby," Op. 24.

8:00/WNCN—Mozart: Sym. No. 31 in D, "Paris"; **J. Haydn:** String Qt. No. 6 in A, Op. 9.

9:00/WNCN—Brahms: "Variations on a Theme by Paganini."

WQXR—Mozart: Sym. No. 39 in E-Flat; **Beethoven:** Sym. No. 3 in E-Flat, Op. 55.

Tue., February 11

2:00/WNCN—Mozart: Sym. No. 35 in D, "Haffner"; **Myslivecek:** Cto. for Flute in D.

WNYC—Ravel: *Alborada del Gracioso*.

WQXR—Elgar: Intro. and Allegro for Strings, Op. 47.

3:00/WNCN—Brahms: "Variations on a Theme by Haydn," Op. 56; **J. Haydn:** Cto. for Flute and Oboe No. 4 in F.

WQXR—Stravinsky: *The Firebird*, Suite.

4:00/WNCN—Méhul: *The Bogus Bank*, Ov.; **Vivaldi:** Cto. for Oboe in D.

WQXR—Bach: "Brandenburg" Cto. No. 4 in G.

5:00/WNCN—Mozart: *Idomeneo*, Ov.; **J. Haydn:** Wind Qt. No. 12 in F.

6:00/WNCN—Khachaturian: *Gayne*, "Lezhinka"; **Vivaldi:** Cto. No. 4 in e, Op. 3.

7:00/WNCN—Mozart: "Variations on a Nursery Song"; **Alfvén:** *The Prodigal Son*, Suite.

WQXR—Mozart: Sym. No. 40 in g.

8:00/WFUV—"A Box at the Opera." **Massenet:** *Werther*.

WNCN—Crusell: Cto. for Clarinet No. 2 in f, Op. 5; **Beethoven:** Violin Sonata No. 2 in A, Op. 12.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 3 in d, Op. 30.

WQXR—The Florida Philharmonic Orchestra. **Tchaikovsky:** Violin Cto. in d, Op. 35.

TELEVISION

HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WCBS
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UNY City University Television
TD The Discovery Channel
TS The Disney Channel
SPN ESPN
AM The Family Channel
HO Home Box Office
LC The Learning Channel
TFE Lifetime
MS Garden Network
MC The Movie Channel
TV Music Television
INN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
ES Turner Broadcasting System
TD Turner Network Television
USA USA Network
VH1 VH1

WED., FEB. 5

8:00 p.m.
MC A Sidney Poitier film festival that began at 2:30 p.m. winds up with *great trio: the smart guess Who's Coming to Dinner* (1967); at 8:00, he simmering *In the Heat of the Night* (1967); and, at 10:00, the caring *Organization* (1971) (2 hrs.).

8:00
EB 48 Hours (1982). Violent, profane, and funny. Con artist Eddie Murphy is let out of prison for two days to help police detective Nick Nolte find a vicious cop killer. Forced to work together, they fight regularly and nearly get

killed; they're a great odd couple. Walter Hill's violent slapdash direction is just right. With Annette O'Toole and James Remar, very scary as the bad guy. (2 hrs.)

10:49 Moyers/Hate on Trial. (Reviewed in this issue.) Moyers's third program on hate is an inquiry into the recent trial of Tom and John Metzger, father and son and leaders of the White Aryan Resistance, who were charged with inciting the beating death of a young Ethiopian man in Portland, Oregon. (2 hrs. 30 min.)

9:00 USA Hider in the House. Gary Busey and Mimi Rogers star in a new thriller about a man who hides in a sleeping beauty's attic so he can scare the life out of her. (2 hrs.)

10:00 EB 48 Hours—"JFK." A review of the hard evidence gathered in the nearly 30 years since President Kennedy's assassination. With host Dan Rather, who was on the scene in Dallas on the day of the murder. (1 hr.)

ABC Living Dangerously—"Ultimate Challenge." The Seto Ohashi suspension bridge in Japan, six miles long and connecting seven islands, has taken ten years to build, requiring the supreme efforts of countless engineers, technicians, and laborers known as "kite men" for reasons that soon become obvious. (1 hr.)

10:30 EB Love, Hate, Prejudice, Peace. Hosts Carol Martin and David Diaz bring together a group of students to brainstorm on possibilities for racial harmony. The half-hour special includes discussion, role-playing, and performance art.

11:05 CBS Downhill Racer (1969). A tautly edited, fictional sports film, conveying the thrills and toughness of international skiing competition, that's also an engaging, well-acted character study, with Robert Redford at his

best. Also starring Gene Hackman and Camilla Sparv. (2 hrs. 5 min.)

THU., FEB. 6

8:00 p.m.
EB Share a Moment With the World. A preview of the 1992 Olympic Winter Games, which begin on Saturday (see 4:00 p.m. for first listing). (2 hrs.)

9:00 EB 49 Mystery!—"Prime Suspect." Highlighted by Helen Mirren's performance as the lone female British detective among a gaggle of men. When she takes over a high-profile homicide investigation, the men do what they can to block her way. Part 3 of 3. (1 hr.) Also shown at 10:00 on **EB**, at midnight on **EB**, and Friday at 9:00 p.m. on **EB**.

9:30 EB Late Night With David Letterman 10th Anniversary Special. A rare prime-time appearance for Letterman, dishing up a blowout from Radio City Music Hall. Bill Murray, the very first *Late Night* guest, returns; there's also Bob Dylan, 38 Rockettes, Stupid Pet Tricks, and a shockingly diverse all-star band—Carole King, Doc Severinsen, the James Brown Horns, Edgar Winter, and many others. (1 hr. 30 min.)

10:00 EB Trouble Behind. There was a race riot in Corbin, Kentucky, in October of 1919, since which time the town has had no black residents. Here's a one-hour examination of the ugly battle between white residents and black railroad employees, and how to this day the memory of the battle simmers just below the surface of the town. (1 hr.)

TNT Shadow of a Doubt (1943). Deliciously off-kilter middle America is the real star of this Hitchcock thriller, in which young Teresa Wright realizes that her beloved Uncle Charley (Joseph Cotten), who's visiting from out of town, is really the murderer who

has most of the country scared to death. (2 hrs. 15 min.)

12:15 a.m. TNT Without Reservations (1946). An upbeat comedy/romance with Claudette Colbert as a Hollywood-bound author who decides that the Marine flier (John Wayne) she meets on the train is just the man to play her fictional hero. (2 hrs. 15 min.)

12:35 a.m. CBS Johnny Belinda (1948). Jean Negulesco's drama proved a tour de force for Jane Wyman, who snagged an Oscar for her performance. She plays a young deaf-mute who is raped and faces an ensuing parade of tragedy. With Lew Ayres as the doctor who helps her. (2 hrs.)

FRI., FEB. 7

9:00 p.m.
EB The 1992 Miss USA Pageant. Dick Clark and Terry Murphy preside, live from Wichita, where 1991 champ Kelli McCarty will hand off her crown to a new beauty. (2 hrs.)

EB Kathleen Battle and Wynton Marsalis: Baroque Duet. Battle visits her family in Ohio, Marsalis jams with his father in New Orleans, then the two get together to perform music by Scarlatti, Handel, and Bach. A pair of heavyweights, nicely captured—part documentary, part performance. (1 hr. 30 min.)

SHO Prey of the Chameleon. Daphne Zuniga portrays a serial killer, particularly elusive because she takes on the personalities of her victims. A new psychological thriller with James Wilder and Alexandra Paul as the sheriff trying to catch the killer. (1 hr. 30 min.)

10:00 TMC The Krays (1990). Gary and Martin Kemp, brothers and former musical partners in Spandau Ballet, portray a pair of real-life brothers: Ronnie and Reggie Kray, violent twins who, driven

by their mother, came to rule the underworld of sixties London. With Billie Whitelaw. (2 hrs.)

MIDNIGHT EB The 90's—"Guns and Violence." Americans, it seems, love to watch violence on TV and in films but hate when it really happens. Here's a look. (1 hr.)

EB Scarface (1932). Forget director Howard Hawks's heavy-handed forays into moralism—Paul Muni's magnificent performance as a ruthless Chicago mobster tells us all we'll ever need to know about his kind of criminal. Dated? A bit, but still stunning. With Ann Dvorak. (1 hr. 30 min.)

12:30 a.m. HBO The Paula Poundstone Show. Poundstone dishes up an hour's worth of laughs and music in this first of four weekly specials, with guests from Pat Benatar to astronaut Scott Carpenter to White House correspondent Sarah McLendon.

1:30 a.m. EB The Birth of a Nation (1915). The scandalous masterpiece—sublime, boring, heartbreaking—that first revealed the powers and capacities of the century's new art form. Despite director D. W. Griffith's hapless racism, his portrait of the noble South has a grandeur that has disappeared from movies. With Lillian Gish. (2 hrs. 40 min.)

SAT., FEB. 8

NOON
EB BET NICK TNT NBA All-Star Stay in School JAM. Pop icons including Hammer and Will Smith join a flock of NBA players and hosts Ahmad Rashad and Willow Bay to drill home the stay-in-school message. (1 hr.)

1:45 p.m. EB NCAA Basketball. Top-ranked Duke visits LSU in Pete Maravich Assembly Center.

3:00 EB About Last Night (1986). Rob Lowe, Demi Moore, and James Belushi star in a so-so adaptation

of David Mamet's *Sexual Perversity in Chicago*. (2 hrs.)

4:00 EB 1992 Winter Olympics. The two-week athletic marathon begins today in Albertville, France. First, two hours of ice hockey, alpine skiing, and ski jumping (the latter two events are practice runs). At 8:00, live coverage of the opening ceremonies (3 hrs.). And, at 11:30, a half-hour roundup of the day's events, which will be a daily staple of CBS's coverage. See Sunday at 9:00 a.m. and weekdays at 7:00 a.m. for more Olympic coverage.

4:30 EB Fruit of the Loom Professional Boxing Series. No pantywaists here—James Toney defends his IBM middleweight title against Dave Tiberi in a twelve-round bout. Live from Atlantic City.

ABC Reflections on the Silver Screen. Jack Lemmon discusses his peripatetic film career, which exploded when a friend (a film editor, actually) helped him get cast as Ensign Pulver in *Mr. Roberts*. (30 min.)

5:00 ABC Man Hunt (1941). Fritz Lang directed this superb spy drama about a man whose plot to kill Hitler overwhelms him. With Walter Pidgeon, Joan Bennett, and Roddy McDowell. (2 hrs.)

5:30 EB Wild America—"Prince on the Pond." Some facts about frogs you may not have known. (30 min.)

8:00 EB NCAA Basketball. Seton Hall, which everyone expected to be a powerhouse this year, isn't; Connecticut, meanwhile, has quietly risen to the top of the Big East. The two face off, live from Connecticut's gym.

EB The Best Little Whorehouse in Texas (1982). A strenuous, affable, undistinguished musical in the Broadway-bucolic mode, southern

TELEVISION

division. Burt Reynolds is the small-town sheriff, and Dolly Parton is the long-time madam of the Chicken Ranch. With Charles Durning. (2 hrs. 30 min.)

13 Chasing a Rainbow: The Life of Josephine Baker. A documentary of the woman perhaps best known as a nude dancer at the Folies Bergère but who was also a member of the French Resistance, a vigorous champion of civil rights, acquaintance to any number of monarchs and dictators, and adoptive mother to twelve children. Then, at 9:30, **Princess Tam Tam** (1935), starring Baker in a very good French adaptation of the *Pygmalion* legend, directed by Edmond Gréville (1 hr. 20 min.).

SHO Dances With Wolves (1990). It would surely be mean-spirited to propose that Kevin Costner's many-Oscared, epic undertaking, chock-full of good intentions and feelings, is really but a dash of political correctness in a stew of mushy sentimentality. Whatever. Costner's co-stars are Mary McDonnell and Graham Greene. (3 hrs.)

10:50 13 The Emperor Jones (1933). Paul Robeson stars in this adaptation of the O'Neill play; he's a Pullman porter who escapes from a chain gang, rising to the throne of a Caribbean island. (1 hr. 15 min.)

11:30 13 The Sting (1973). Paul Newman and Robert Redford make a swell pair, small-time Chicago con artists in the thirties who take on a serious New York customer. Short on brawn, the two resort to brains and do quite well for themselves. (2 hrs. 30 min.)

MIDNIGHT 13 The return of **Spotlight Cafe**, the half-hour stand-up comedy show with host Denis Leary, taped at Soho's Greene Street Cafe.

SUN., FEB. 9

9:00 a.m. 13 1992 Winter Olympics. Until noon, coverage of the men's luge, women's cross-country skiing, ice hockey, and freestyle skiing. At 2:00, more men's luge, ski jumping, a U.S. vs. Italy hockey game, and women's speed skating (4 hrs.). At 8:00, men's downhill skiing and figure skating (pairs short

program) (3 hrs.). And at 11:30, the daily half-hour round-up.

12:30 p.m. 13 NCAA Basketball. The Michigan Wolverines visit the resurgent Fighting Irish of Notre Dame.

1:00 13 Fast Times at Ridgemont High (1982). A sweet, funny exploration of adolescent anxieties and confusions. Directed by Amy Heckerling with nonjudgmental tenderness and charm. Starring Ray Walston, Jennifer Jason Leigh, Phoebe Cates, and Sean Penn. (2 hrs.)

1:30 VH1 VH1 to One: Tom Petty. A visit with the rock-and-roll hero from Gainesville as he prepares for the first leg of his national tour on the heels of *Into the Great Wide Open* and, before that, the solo album *Full Moon Fever*. (30 min.)

3:00 13 NBA All-Star Game. This edition, the forty-second, promises to be more emotional than the usual high-flying talent show: Magic Johnson, who retired with the AIDS virus, is scheduled to play. Live from Orlando.

5:00 Bustin' Loose (1981). Richard Pryor, a sneaky-mean ex-con, and Cicely Tyson, a high-minded teacher, chaperone a bunch of variously disturbed, unmanageable, and irritating little kids across the country. Pryor is incandescently funny, and Tyson is a warm, heartfelt presence. (2 hrs.)

7:00 13 Problem Child (1990). A mean-spirited, ugly comedy about a yuppie couple—John Ritter and Amy Yasbeck—who adopt a child from hell (Michael Oliver). It was, of course, a gigantic hit. Followed, at 8:30, by the far more bearable **Kindergarten Cop** (1990), an obvious but enjoyable action-comedy in which—if you haven't heard—cop Arnold Schwarzenegger goes undercover as a kindergarten teacher in a small town in Washington. With good performances by Arnold, Linda Hunt, Pamela Reed, and Penelope Anne Miller (2 hrs. 30 min.).

9:00 American Graffiti (1973). A bawdy but sweet portrait of coming of age in America, 1962. Richard Dreyfuss, Ron Howard, and Charles Martin Smith are a few of

the more recognizable—and memorable—characters, but there's a wonderful ensemble here whose work makes George Lucas's direction soar. (2 hrs. 30 min.)

10 The Stranger (1946). Loretta Young is about to marry Orson Welles, who, government agent Edward G. Robinson would be only too happy to tell her, is in truth a Nazi war criminal. Very good. (1 hr. 30 min.)

8:00 13 Tiwai: Island of the Apes. The once-sacred island, in a river in West Africa, is in danger of being overrun by commercial developers. (1 hr.) Also shown at 9:00 on 20.

MAX My Left Foot (1989). An old-fashioned great movie. Daniel Day-Lewis plays the real-life Irish painter and writer Christy Brown, born with cerebral palsy. Christy's fierce desire, emerging from the harsh Irish milieu, burns like raw whiskey. With Brenda Fricker as his supportive mother, who never doubts his intelligence. Co-written and directed by Jim Sheridan. (2 hrs.)

9:00 13 The Burden of Proof. (Reviewed in this issue.) An exceptionally engaging mini-series based on novelist Scott Turow's follow-up to *Presumed Innocent*, which didn't make as good a movie as this one does. With Hector Elizondo as Alejandro "Sandy" Stern, who takes center stage here; also starring Brian Dennehy, Mel Harris, Stefanie Powers, and Victoria Principal. Part 1 of 2 (2 hrs.); Part 2 shown Monday at 9:00 p.m.

13 Titmuss Regained. (Reviewed in this issue.) Part 1 of 3. A new *Masterpiece Theatre* satire, following up the *Paradise Postponed* series. Leslie Titmuss has ascended to a cabinet position, despite his personality and instincts. Now he becomes aware of a property scheme that could wreck his home. (1 hr.) Also shown at 10:00 on 49, at 11:00 on 20, and Monday at 9:00 p.m. on 60.

10:55 13 Three Cases of Murder (1954). Director David Eady's odd trio of murder stories, all well done, featuring Wendy Toye, George More O'Ferrall, Alan Badel, and Orson Welles. (1 hr. 40 min.)

11:30 13 Broadcast: New York. A look at a burgeoning subculture in New York State—neo-Nazis. Also, Lake Placid native Cammy Myler's dream of becoming the first American to win a medal in the luge event. (30 min.)

MON., FEB. 10

7:00 a.m. 13 1992 Winter Olympics. On weekdays, there is extensive coverage of the games from Albertville, France, beginning with two hours on 2. At 12:15 p.m., also on 2, is a daily fifteen-minute update. Then, **13T** provides coverage from 1:00–6:00 daily, both live and taped events. 2 resumes its nightly coverage at 8:00 p.m. with three hours' worth, followed at 11:35 p.m. by a half-hour roundup. In the morning segment today: ice hockey, men's cross-country and downhill skiing, men's luge, and speed skating. Tonight: women's speed skating, men's downhill skiing, and men's luge.

8:00 p.m. 13 Madagascar: Isle of the Ancestors. Travel writer Helena Drysdale explores the people, wildlife, and landscape of Madagascar while searching for clues about her own ancestors. British traders to the land once called Isle of the Ancestors. (1 hr.)

13 Lincoln: Trial by Fire. A dramatization of the bitter struggle between President Lincoln and George McClellan, general of the Army of the Potomac, whose opposition to Lincoln nearly changed the course of the Civil War. With John Anderson, Larry Lewman. (1 hr.)

MSG USA The Westminster Kennel Club Dog Show. It's opening night, and 2,900 quadrupeds are at the ready. Tonight, the benching and judging of the Working, Terrier, Herding, and Non-Sporting classes. Live from Madison Square Garden. (3 hrs.) The closing round is shown Tuesday at 8:00 p.m.

9:00 13 In the Line of Duty: Siege at Marion. (Reviewed in this issue.) The fourth in a series of true stories about law-enforcement officers who lose their lives (there goes the secret) in the line of duty. Here, religious fanaticism and a torched

building lead to big trouble. With Tess Harper, Dennis Franz, Ed Begley Jr., Kyle Secor, and Paul Le Mat. (2 hrs.)

7 The Burden of Proof. Part 2 of 2. (See Sunday at 9:00 p.m.) (2 hrs.)

13 49 Barnum's Big Top. Producer Matthew Collins's hour-long ode to Phineas T. Barnum's American institution, from the mid-nineteenth century, when entire towns would shut down to welcome the circus's arrival, to the high-tech carnival that the circus has become. Including advertisements and photos from the early days, and an 1898 film of a Barnum and Bailey parade. (1 hr.)

10:00 13 49 The Dancing Man—Peg Leg Bates. Clayton "Peg Leg" Bates didn't let tragedy at the age of twelve stop him; now 84, he talks about his brilliant career as tap dancer and Catskills entrepreneur. (1 hr.) Also shown at 1:00 a.m. on 13 and Tuesday at 10:00 p.m. on 20.

13 Roots of Resistance—The Underground Railroad. A one-hour documentary on the union between runaway slaves and the citizens, both black and white, whose intricate networks helped them stay free.

TUE., FEB. 11

7:00 a.m. 13 1992 Winter Olympics. (See Monday for regular weekday schedule). Today in the morning segment: men's slalom skiing, ice hockey, and the women's biathlon; in the evening segment: figure skating, men's alpine skiing, men's luge, and a hockey game between the U.S. and Germany.

7:00 p.m. 13 49 Grab a chair if Gary Cooper's your man—here's a triple bill. First, **The Plainsman** (1936), a virile Western with Cooper as Wild Bill Hickok and Jean Arthur as Calamity Jane. At 9:00, the screwy **Cowboy and the Lady** (1938), with Cooper playing the former and Merle Oberon the latter—a society dame who falls for a rodeo man; with Walter Brennan. And at 11:00, **The Westerner** (1940), with Brennan again, playing Judge Roy Bean, who sentences drifter Cooper to hanging. Don't worry, he escapes (2 hrs.).

8:00 13 49 Nova—"What Smells?" A human's sense of smell is, we're told here, about three million times less sharp than a bloodhound's. Still we do pretty well, assert David Suzuki, particularly in dealing with the opposite sex. An investigation into subliminal smelling and that. (1 hr.) Also shown: 9:00 on 20 and at midnight on 13.

13 49 Al Capone and Eliot Ness. You've seen the movies, now see the truth. Anyway, that's the pitch of this show, narrated by Peter Graves, which promises to delineate profoundly and fairly the lives of the famous Fed and the infamous gangster. (1 hr.)

MSG USA The Westminster Kennel Club Dog Show. The second and final round of the show, live from Madison Square Garden. Tonight, competition in the Sporting, Hound, Toy, and Best-in-Show categories. (3 hrs. 30 min.)

9:00 13 49 The Last Communist. *Frontline's* examination of Fidel Castro and his Cuba, where oxen now stand in for tractors and where electric lights have given way to candles. How long can the Revolution's leader sustain his people without outside help? (1 hr.)

13 49 Merry Christmas, Baby. Justine Bateman, God bless her, won't let her TV celebrity keep her from the stage. In Thoma Mitz's play, she's a wife who walks out on her husband (Patrick Dempsey), leaving him in a Christmastime misery that's compounded when his estranged father (Robert Loggia) comes knocking. (1 hr.)

DIS Sounder (1972). Martin Ritt's powerful, elegiac film about the struggles of a black sharecropping family in Louisiana during the Depression. The writing is excellent, as are the performances by Cicely Tyson, Paul Winfield, and Kevin Hooks. (2 hrs.)

10:00 13 49 That Delicate Balance II: Our Bill of Rights. In part 2 of 5, "The First Amendment and Hate Speech," moderator Arthur Miller, of Harvard Law School, puts to panelists various scenarios involving hate speech and asks them to suggest how the situations might best be handled. (1 hr.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. Special rates effective with the January 6, 1992 issue: \$34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. Contact Iris Agar for information and billing procedures. All ads accepted at the discretion of the publisher. Write *Town And Country Properties* Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.

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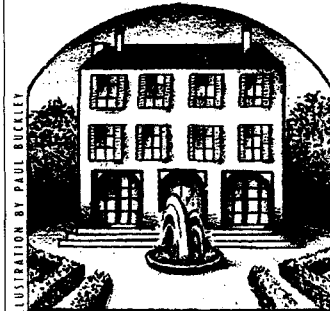
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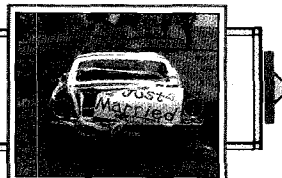
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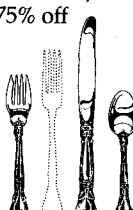
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STRICTLY PERSONALS

etty PhD—Financially independent, letic, biochemist. 41, seeks Jewish man good character and education for a ppy 50 years together. Send letter. 67 ☐

wish Hunk—32, tall, handsome, ath- ic intellectual, very successful, seeks ight, lovely, lithesome lass to share wel, family, sports, the arts and a won- rful life. Photo a plus. 9214 ☐

ysician—35, 6'3", handsome, athletic, ty, caring - looking for very attractive, ll (at least 5'4"), slim, educated, interest- g, warm Jewish female, 24-33, for re- lationship. Photo needed for reply. Will turn photo if desired. 4659 ☐

m A Handsome, Successful— onsmoker who has enjoyed much of e's experiences, including marriage and ildren, yet, at 41, I believe the best still s ahead. Join me for my next journey... cent photo a must. 9176 ☐

uccessful, Handsome Executive—Male, wish, 39, witty and charming. Desires m, pretty, bright, vivacious Jewish fe- ale, 28-36, for serious and caring re- lationship. 4658 ☐

here's My Angel?—Tall, handsome, cessful man, 35, with striking eyes and und values, seeks an attractive, intelli- nt woman with a warm nature and en- ging conversational skills. My broad terests include music, reading, fitness, nnis, restaurants and weekend escapes m NYC. If you think we could be best iends and more, please send note/photo/ one. 9223 ☐

uccessful Professional Man—46, div- ced, seeks serious relationship with pro- ssional woman, 35-45. 9182 ☐

Now Is The Time—To meet an inter- national businessman, 50, who is physically fit, emotionally secure and financially successful. If you are a petite and intelligent lady, desirous of sharing a life style of romance and travel, now is the time to respond. Photo please. 7993 ☐

Curvaceous, Pretty Lawyer—Passionate about people and ideas, seeks intellectu- ally curious, communicative, generous- spirited man, 50 plus. 9202 ☐

Last Of The Romantics—A dynamic, kind, good-looking, leading Ivy CEO, always happy, tall, young, GQ-type, hopes to blend exceptional success and much love, laughter with a refined beauty, tall, under 36. Reply requires photo. 4672 ☐

International Business Executive—Real gentleman, 40s, 5'11", kind, caring, charming, dark male with a plurality of interests, who has been on radio and in the New York Times...seeks very attract- ive, high-level professional female or MD, 35 plus, as best friend - for possible perma- nent relationship based on equality and mutual respect. Let's explore and conquer new territories together. Photo. 9183 ☐

Handsome White Male—Very successful, Harvard-educated executive, 43, 6', 170, whose interests include travel, fine dining, ballet, nature, politics, business and sports, seeks extremely attractive, intelli- gent, stylish female, 25-33. Note/photo/ photo or description. 9189 ☐

Pretty Woman—Slim, sincere, savvy, af- fluent, loving, lovable - seeks kind, attrac- tive, funny, curious, flexible, affluent, un- pretentious Jewish man, 40 plus, for mutual sharing, caring, cherishing and spoiling. Phone/photo/note. 9168 ☐

Great-Looking Guy—With brains, heart, guts and class...definitely describes this NJ executive - 35, 6', 175, Christian, very fit, strong, sensitive and secure. If very pretty, slim, fit, intelligent, 25-37, 5'4" plus, classy and caring describes you, and you are seeking an exciting yet solid partner in life, then send letter, photo and phone to: 7994 ☐

Trim, Attractive Woman—42. Seeks an established 40ish man, interested in rid- ing, travel and sports, to share country outings and urban exploration. Note/ photo/phone. 5016 ☐

Sensational, Sophisticated, Sweet—Divorced, blond Jewish fashion executive, 40s - looking for a special man who has experienced life and understands what it can offer. Let's meet. 48-60. Note/photo/ phone. 4632 ☐

Unique Man—Talented, creative, suc- cessful physician, 34, former scientist, as- piring writer, athletic, adventurous, ador- able, highly complex and genuine, analyti- cal and intuitive, very empathic, a closet romantic. I'm warmed by a soft smile. I'm looking to fall in love. Thoughtful note and photo please. 9194 ☐

If You Are—An NJ woman - pretty, slim, nonsmoker, 38-46, looking for a hand- some Jewish businessman, late 50s, 5'10", and if you want a fabulous relationship, send photo/note/phone. 9199 ☐

Humorous, Handsome—Communicative professional seeks shapely, down-to-earth female, 40s, who is ready for caring and sharing. NJ/NYC. 4649 ☐

Handsome Jewish Male—30, CPA, seeks pretty Jewish female for long life friendship/love. Note/photo. 7986 ☐

Jaclyn Smith Type—38, 5'7", Jewish, seeks extremely handsome man, 37 plus, 5'10" plus, to enjoy life and each other to the fullest. Photo appreciated. 9213 ☐

Attractive, Professional, Trim Male—39, healthy, traditional values - enjoys com- edy movies, theater, sports, candlelight dinners. Am caring, honest, energetic as well as flexible, and understanding of a single mom's schedule. Seeking single fe- male or divorced mom, trim, 30s, for ro- mantic and permanent commitment. Note/photo optional. 9203 ☐

A Connection Of Spirit—Body, mind, soul. Can it be found this way? Very pretty, fit, sensitive, sexy, sensuous woman, 38 - looking for soulmate. Note/ photo (essential). 9216 ☐

Girlfriend Wanted—Tall, dark, hand- some lawyer - 45, divorced, Jewish, open- minded, interesting, athletic and intellec- tual, with varied interests, seeks very at- tractive, interesting woman to love. Note/ photo/phone. 7980 ☐

Different?—...In your private sense of the world and dream of sharing it? I'm 6'2", slim, youthful 44, writer, never married, agnostic, very dry sense of humor, mostly reasonable foibles. You are fit, intelligent woman, tallish, nonsmoking, inner passion, loyal, likely wanting child. To live NYC or wherever, forever. 4651 ☐

Dream With Me—Dynamic winner, 6', 46, fit and real, seeks golden soul, 30s, sound mind and body, for life's joys, fam- ily and ever. Photo/phone. 9228 ☐

Independent Man—41, writer, urbane, ec- lectic, highly creative, solid. Seeks nonsmoking woman - pretty, calm, brainy. Glasses a plus. 9169 ☐

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TAKE CONTROL OF YOUR SOCIAL LIFE

Warm, Secure And Handsome—Physically fit Jewish man - is 37, 6'1", 190 lbs. Manhattan exec with many interests (including music, the ocean and antiques) would love to meet an attractive, classy, happy, slim, affectionate, secure lady who is between 26-33 and is ready for a meaningful, permanent relationship. Note/photo/phone please. 9175 ☎

Tired Of Waiting For Bruce?—Four years since last Boss album - what to do? Find the saint in the city (28, 6'3", dark hair and eyes) who has a hungry heart and is looking for a beautiful woman without a brilliant disguise. Photo please. 9224 ☎

Very Pretty, Upper West Side—Professional Jewish woman, 44, slender and vivacious, seeks bright, menschy guy (39-54) with a warm heart, for lasting relationship. 9212 ☎

Spiritual, Sensual—Mother and loving it, holistic healer, high energy and open. 5'8", thin, almost vegetarian, beautiful, with special blue eyes. Special man, send note - and photo a must. 4678 ☎

Different Breed—European-born and educated, Jewish (nonreligious), very pretty, warm, exciting, 5'3", 113 lbs, 30-something. Discovered that Manhattan could be a very lonely island without a soul mate. Do you feel the same? Photo/phone/note please. 4642 ☎

Professional Woman—5'8", attractive, sexy, health-conscious, smoker, seeks fun-loving relationship with man of character and integrity, 40ish. Note/photo. 4639 ☎

Attractive West Side Woman—48, seeks fun-loving, accomplished man who loves life, as friend. 1843 ☎

Lovely Jewish NYU Law Student—24, intelligent, with wonderful sense of humor, seeks a happy, Jewish professional man with ability to be open and sharing, family-minded, for permanent relationship. Personality more important than photo. 7979 ☎

Artistic Jewish Female—42, PR exec, singer. Loves theater, cabaret, classical music, world travel, quiet moments, good friends. Seeks man, 36-55, for companionship, affection, fun. 9219 ☎

Pretty, Blue-Eyed Brunette—29, seeks single Jewish male, 28-35 - handsome, athletic professional - for a love connection. Note/photo/photo. 4662 ☎

Greek-American Female—Striking brunette, petite and slim, MBA/CPA, 30s, who enjoys international travel and fine dining, seeks single male. 30s-40s, handsome and lean. Note/photo. 5018 ☎

Pretty, Slim, 24—Single white female, long dark hair, blue eyes, college grad, into rock 'n' roll, film, books, pop culture - wants to meet intellectual, handsome, single white male. 24-30, with similar interests. Photo/phone. 7977 ☎

Down-To-Earth, 35-Year-Old—Single Jewish male, enjoys music, sports, movies. Seeks attractive, slim, dark-haired, single Jewish female, 28-40, with similar qualities and interests. Note/photo. 4656 ☎

Lithe And Sassy—Song writer/lyricist, 32, well-educated - with Tin Pan Alley graduate degree, seeks stable gentleman with sweet center, filled with quiet passion, for love that is here to stay. 9177 ☎

Bright, Pretty Professional (MS)—Enjoys outdoors, skiing, bicycling, music, and involvement in Lutheran Church. Seeks man with some similar interests, sense of humor, integrity and depth. 5027 ☎

5'3", Slender—Brown-eyed woman seeks professional who likes movies, travel, beach, 30-35. Send picture. 9186 ☎

Make Us A Home—Please. Trial lawyer - successful, Jewish, 40, wants to start family with loving wife, 25-35. Photo. 9118 ☎

Spotted At Lake Cabin—Comedy club, off-season beach, homeless kitchen: attractive, open woman, blond, 39. Chemistry, ethics, eye contact are key to a growing love and life together. Avid reader, sans TV, VP with PCs, CDs (both kinds), MBA, co-op, Nordic skis. Good with renovations, pets, parties, people of any age. You? Persistent, maturing soul, easy on the eyes, smile lines, warm heart. 4681 ☎

Hearty, Hilarious Arts Woman—Seeks same in cute, outgoing man, 30s. 4668 ☎

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STRICTLY PERSONALS

New York Magazine, Box # _____
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If You Like Music—Laughing and being with friends, this petite, pretty, 33, professional would like to meet you. I'm honest, sincere and warm. Seeks special man with similar qualities, who'll carry it the firewood. Photo and note. 9184 ☎

No Disappointment!—GQ looks, well educated, successful, early 30s. Seeks beauty with international or exotic appeal to share the best in life. Photo essential. 9201 ☎

Beautiful Teacher—31, trim, seeks loving tall, very handsome, successful professional, 28-38. Commitment-minded and photo a must. 9211 ☎

Adman, Businessman, Gentleman—Horseman, 37, 5'8", good-looking and successful soul will not compromise in his search for that beautiful lady (inside and out), to thoroughly enjoy together the great pleasures in life. Note/photo appreciated. 9221 ☎

Athletic—6'1", Ivy/MBA, 30, new to NYC seeks athletic, attractive, intellectual, fun loving woman, 25-33, for lasting relationship. Note/photo a must. 4660 ☎

Nice Guy—Attractive, warm, unpretentious professional, 28. Seeks laid-back, unaffected Protestant woman, 21-28, for special times. 5031 ☎

Renaissance Man—44, extremely bright versatile, talented; real depth and sensitivity; bold, funny, athletic. Tall, very good-looking. Seeks extraordinary woman. Photo a must. 5024 ☎

You Won't Have To Say You're Sorry—Beautiful NYC brunette, 5'8", slim, sophisticated, smart, fashion exec, with A McGraw looks. Seeks tall, handsome, successful male, 36 plus. Photo. 5025 ☎

Princess Charming—Looking for Cinderella. Jewish male, 24, good-looking; college grad, into all types of music, clubs NY, current events. Seeks Jewish female 22-26, who's the same. 9227 ☎

Pretty, Elegant, Slim, Educated—Woman seeks quality, gentle man, 60s. 9174 ☎

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Have And To Hold - Very Pretty—n, athletic, warm and witty blond seeks successful and handsome Jewish male, 49, with wit and warmth, for romance and more. 4682 ☐

Christian Valentines—Handsome, something male, emotionally available, sure, homeowner, seeking sexy female (37), with great intellect and voracity. Offer is marriage, kids, and you, for sure. Photo with note a must. 5033 ☐

Attractive, Petite, Spirited—Professional man, loves music and movies, seeks active and interesting man, 38-65. 9157 ☐

Art, Jazz—Well-traveled publishing pro, 40s, loves Montmartre, Sonny Rollins, alth clubs, Open Center courses and arts. Seeks fit, sports-minded, adventurous woman in late 30s for lasting relationship. Photo. 9206 ☐

Attractive, Affectionate White Female—5'8", computer professional, tennis player, nonreligious, movie and music lover. Seeks partner, 35-50, for growing relationship - who's fit, nonsmoking, tall and enjoys sharing thoughts/feelings. Photo appreciated. 4646 ☐

Art And Pretty, Warm And Witty—Wish NYC widow, Ivy professional, seeks 55-plus, quality man. 4647 ☐

Great-Looking, Sexy—Blue-eyed blond, wish, 38, with dynamic personality - is looking for a lifetime partner who loves laughter and romance. Write me and I'll make your funnybone. 4648 ☐

Let's Spend Sunday Together—Play quietball, grab the Times and bagels, root pool or catch a movie. I'm 30, 6', athletic, super-personable, very outgoing wish guy. You're thin, bubbly, huggable, assy, fun. Let's be friends. 4671 ☐

Aggy, Long-Haired Blond Attorney—35, smart, spirited, athletic, warm-hearted with offbeat sense of humor - finally ready to settle down. Seeks like-minded fellow traveler. Please send compelling letter photo appreciated. 7976 ☐

Jim, Shapely And Romantic—Stunning, award-winning artist/designer - seeks handsome, sincere, successful professional, 35-48. Note/photo. 9190 ☐

J Commuter—Are you successful, tall, handsome, athletic, 29-39, into food? This im, sexy Italian brunette, 30, would like to meet you. Note/photo. 4661 ☐

Especially If You're Irish—And/or a firefighter, good-looking, at least 5'10", intelligent, witty and honest. I am 29, 5'9", a tender Irish-American beauty. Photo a must for reply - will exchange. 4650 ☐

Trying To Start—The new year off right? I am I. Jewish female, 39, slim, attractive attorney who understands and enjoys baseball, football and Broadway, seeks own-to-earth guy with sense of humor and no pending indictments. 4631 ☐

Guess Miracles Don't Just Happen—Cute, petite Christian female, 34, seeks normal, unpretentious, attractive male with sense of humor, who agrees that most of these ads are pretty corny. 7990 ☐

Restaurant Maven—41, 5'10" 180. Likes Manhattan scene. Seeks very pretty, Christian lady, to 36, nonsmoker. 5'5" to 7" a plus. Note/photo/phone. 5028 ☐

Very Caring Mensch—56, 5'10", teacher, seeks truthful woman to love and honor. Photo, detailed letter. 9217 ☐

Gay Male—30s, healthy, tall, defined build, handsome, financially stable emotionally secure - seeks attractive male, 30s-mid 40s, who has an open heart, strong healthy body, has achieved a level of success, and believes in himself and in relationships. Note/photo please. 4652 ☐

Read Me First—Why? I'm what every smart, sensitive, honest, attractive, fit, funny, 27-plus male is searching for... Me? Ditto but female (32). Photo. 9204 ☐

Sincerest And Slimmest Of Senoritas—Latin in spirit, American by birth, 34, well-educated, well-traveled, very pretty. Seeks passionate, cultured, caring professional man for lifetime serenade. Photo. 4654 ☐

Handsome, Athletic—Jewish male, 32, Soho MD, seeks sincere, sensitive and self-assured woman for inspiration and restoration. Note/photo/phone. 4653 ☐

Attractive, Slim Professional Woman—48, good conversationalist, people person, with diverse cultural interests, physically active. Seeks male counterpart - nonsmoker, 45-59. 4643 ☐

Psst, Over Here!—Attractive, fit female, 34 - enjoys dancing, dining out, theater, TV, new adventures and definitely a good sense of humor. And you...? Note/photo. 9207 ☐

Maid Marian—31, seeks a bright, tall, sensitive, athletic, dog-loving Robin Hood, 33-39, for present day fairy tale; frogs need not apply. Photo and note a must. 4663 ☐

Creative, Pretty Woman, 36—Likes fresh air and music - seeks smart, handsome, focused Christian man for love and family. No smoke/drink/drugs. Photo. 7981 ☐

Beautiful, Friendly Attorney—Slender female, 31, 5'6" - enjoys art, museums, tennis, food and movies. Seeks energetic yet laid-back, good-looking but nice, intelligent, Jewish professional male for Valentine's Day and beyond. 9208 ☐

Warm, Attractive—Young 40s (looks 30s), fit, independent, fun-loving, politically progressive film editor. I love movies, music, friends, writing, healthy food, learning. Looking for a man who is kind, smart, involved in his interests, with great sense of humor. Photo/note. 9171 ☐

Valentine's Day Special—Sincere, nonreligious Jewish female - 36, paralegal who loves to cuddle - seeks successful, confident, warm and caring man for a lasting relationship. 9210 ☐

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Known For Art Of Relating—And communicating, lover of stimulating conversation, single Jewish female, 5'4", charismatic, I have the X factor, blond, outstanding figure/legs, intuitive, eclectic, seeks male, 50s, NJ/NY, nonsmoker. Note/photo. 9209 ☐

Ebony/Ivory—Corporate VP, white male, 5'7", 46, seeks pretty black female, 31-40, god-minded and health-oriented. Photo and note please. 4640 ☐

Simply Sensational—Pretty, slim, bright, warm, laughing green-eyed blond, seeks smart Jewish man, 37-46, for happily ever after. Photo/note preferred. 4665 ☐

Independent, Attractive, Intelligent—Slim lady, 31, with full schedule, loves to laugh. Enjoys antiques, MTV-BET and AMC, autumn, rock climbing and museums. Seeks honest, easygoing Christian man, 24-35, preferably fit and patient, with brown eyes. Note/photo. 7956 ☐

Accomplished And Successful—Jewish male. Like to encounter pretty woman, 40-45 (not necessarily Julia Roberts, but...), petite, thin - for permanence. Must be willing to escape City, relocate in beautiful Colorado. My pleasures: sea, ski, fine dining and theater. Don't wait for your ship to come in, row out to meet it! Photo ID required to board ship. 5006 ☐

Sotheby's And Soho - Lady Collector—Gallery owner, an art enthusiast, 5'5", pretty blond, 40s. Enjoys Paris flea markets, tennis in the Hamptons or weekends in Bahamas - Vail or Aspen for skiing. Would enjoy meeting tall, fun-loving gentleman, 40-60, who enjoys home life in the country as well as NY social life. Handwritten note and photo with home telephone number. 7991 ☐

Compassionate Yet Strong—Athletic, fun, 34, Jewish dentist, vegetarian, animal and nature lover - seeking pretty, slim female with similar qualities, to build lasting loving relationship. Note/photo. 4629 ☐

Warm-Hearted Man—With the body of an athlete, soul of an artist, mind like an inventor, seeks spiritually evolving, kind, beautiful, very fit, sensual, open-minded, creative, 37-53 woman who likes herself, laughs a lot, is available and wants limitless love. I'm spiritually aware, handsome, fun to be with, stable, trustworthy, 6'2", 51. Like movies, working out, exploring new ideas, giving sensational backrubs. (Nonsmoker) Send photo. 4657 ☐

Stunning, Elegant, Smart—Financially secure, Jewish, 32, 5'7" - seeks brilliant, ultrasuccessful gentleman who is looking for a jewel to add to his heart of gold. Photo please. 9147 ☐

Spunky, Sensual, Intelligent—Humorous, athletic and caring Mother Earth - that's how I would describe myself. You're 50-65, on top, and care enough about yourself to make me happy. Let's meet halfway. 5010 ☐

Beautiful, Intelligent And Successful—Jewish widow with a great sense of humor and zest for life, 60s, seeks her male counterpart. 9178 ☐

Lovely, Lively, Literate, Lean—Lolobrigida-like NY lady longs for love, laughter, languid lunches/lunar libations with long, lean, literate, loquacious, legally-free non-lunatic, 40s-50s. Recent photo/note. 5007 ☐

Will You Be My Valentine?—Gorgeous, successful Jewish businesswoman - petite, very young-looking, just turned 50, seeks Blake Carrington to share the better things in life - love, laughter, family and grandchildren, or just sitting in front of a warm fire. Send photo and note. 9179 ☐

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Alive, Attractive, Warm—Educated, fun-loving, romantic female; many interests. Seeks special man, 60-74. 9198 ☎

Brains, Body And Beautiful—Jewish businesswoman with exotic looks, dark eyes, dark hair, legs that won't quit - but best of all, a sincere and warm heart. Seeks Jewish, tall, dark, handsome (really!) professional to live happily-ever-after with. 25-35. Photo a must. Note. 9180 ☎

Class Act—Handsome, white Christian male, 6'1", blond hair, blue eyes, 175 lbs, athletic, 45, business owner, intelligent, into the arts. Seeks white female, slim, 5'4" plus, businesswoman type, attractive, intelligent and independent. Photo. 4655 ☎

Slim, Very Pretty—Jewish professional woman, 35, NJ, seeks personable, kind Jewish man, never married or divorced, without children. 5017 ☎

Petite, Attractive, Vibrant—Traditionally committed Jewish female with varied interests seeks articulate, established male, 50ish, with values and humor, for relationship. Photo and note. 9226 ☎

Romantic, Blue-Eyed Blond—35, Jewish, creative, smart - seeks handsome professional, 35-45. Note/photo. 5012 ☎

Pretty Pediatrician—Slim, blond, 29, Catholic, seeks stable, secure professional gentleman for friendship, love and marriage. Note/photo/phone. 4626 ☎

Extremely Successful Businessman—30 - is intelligent, attractive, adventurous, sturdy. Love racing yachts, workouts, vacations galore, Manhattan, The Suburbs, The Video Store. Have an MBA, am respectful and nice, am 5'6", Jewish and full of spice! Seek slim, petite female, pretty and smart, 20-30, with a romantic heart! Note/photo/phone. 9191 ☎

23-Year-Old College Graduate—Graphic design field - tall, slender, nice-looking, shy. Looking for warm friendship with sensitive, pretty woman of similar age. (Photo please.) 9197 ☎

Businesswoman, Model, Writer—All wrapped into one successful brunette in her late 30s - slim, leggy and athletic, with a zest for life, a sense of humor, compassion and sensitivity. This attractive, NYC-based, best-selling author seeks warm professional, 35-48, male, with similar qualities. Note/photo/phone. 9185 ☎

Don't Wait Too Long—To contact this warm, petite Jewish professor, 44, who plays tennis and cooks, and seeks a bright, sensitive Jewish man, 39-52, who enjoys music and art. 4680 ☎

IRS—Intense romantic siren seeks major league guy, 58-64, to mix metaphors. Bio please! POB 1540, NYC 10028.

Slightly Spoiled—Sexy, green-eyed Jewish lawyer, 30, 5'8", with model looks and a certain spark, seeks that almost perfect Jewish male, tall, 29-36. You are warm, funny, smart, secure, handsome and accomplished. Not more than one old girlfriend throws darts at your picture. You are intrigued by women with minds of their own and, like me, read but never answer personal ads. Note/photo/phone. Will reciprocate. 4675 ☎

Ice Cream Lover—Looking for the perfect sundae. Single Jewish male, 34, professional, 5'8" - seeks female, 27-36, who likes to let herself go occasionally, and in the interim enjoys travel, music, movies, theater, sports, skating. Note/photo please. 5005 ☎

Very Good-Looking—Sophisticated German lady, 37 years, tall, slim, multilingual, sporty (tennis), interested in literature - is looking for attractive, successful, warm-hearted man for marriage. Please reply with recent photo. 1842 ☎

Sparkling Eyes—Beautiful, slender, warm, winsome woman of lively Irish spirit and soul, 35 - loves dancing, theater, good conversation, nature and travel. Seeks bright, strong, stable, gentle man with good sense of humor. Photo/letter/phone. 4676 ☎

Sophisticated, Youthful—Dancing New Yorker seeks 6' plus, 40-52, caring and genuine man to share witty and stimulating conversations and kindle a relationship. 9170 ☎

Let's Be Best Friends First—Attractive, Jewish professional woman, 35, refined, fun-loving, honest and warm, seeks sincere, successful, marriage-minded Jewish man, 35-43. Note/photo/phone please. 4677 ☎

Attractive, Intelligent Woman—53, professional - loves classical music, the arts, country weekends. Seeks male for caring and sharing. 9173 ☎

Brilliant, Loving, Handsome—Wealthy investor - Ivy degrees, tall, Manhattan mensch, 40s - seeks happy, warm, gentle, cuddly, beautiful, educated, supportive, charming, tactile, upper-class Jewish woman, 30s, to share life. 7982 ☎

Look No Further—Attractive Jewish woman (28), seeking special man (29-33) for friendship and love. Photo/note/phone. 7984 ☎

I'll Vote Democratic In '92—Jewish professional woman, 40, wants to greet Election Days ahead with a true partner. Warm, attractive, bright, affectionate, fit, psychologically-minded and self-aware...I seek my counterpart in a man ready for intimacy. 35-49. POB 1802, NYC 10011

Lively, Lovely Artist—Seeks warm, fit, imaginative, literate, nonsmoking NYC man, 44-55 - enjoys Matisse, Beethoven, selfhood, closeness. Photo. 9220 ☎

Handsome, Blue-Eyed, Successful Exec—32, seeks beautiful, fit, intelligent Jewish lady, 25-32. Sincerity, humor, warmth and a pretty smile are key. Let's enjoy skiing, tennis and travel. You'll like this refined, funny Jewish guy! Note/photo. 9172 ☎

"Tee" For Two!—Lifetime twosome sought by a very attractive, sensual, successful, effervescent brunette. You are a 37-45ish, Jewish (nonreligious), bright, successful, athletic, metro-area man, equally balanced on the slopes or the links. Photo/phone please. 7975 ☎

Engaging, Empathic, Exciting—Would accurately describe this very attractive entrepreneur who has built his company from the ground up to where it is presently prospering. I am a sensitive, creative, romantic person who wishes to meet a female in her early to mid 30s, who is adventurous, pleasant to the eye, creative and intelligent. Photo/phone. 4633 ☎

Handsome, Humorous, Harvard PhD—Hip Hebrew man, 37, seeks petite, pretty, cerebral Jewish woman, 25-35, to enjoy jazz, Judaism and the joys of a shared life. Photo/phone. 9196 ☎

For The Distance—Jewish male, 40, 5'8", slim. Psychotherapist, runner, golfer, troubadour, who's down-to-earth, family-minded, into Garfield. Seeks attractive, unpretentious, athletic, playful Jewish female to share the journey. Photo. 5008 ☎

MD Wanted—38, Jewish female in travel industry, pretty, dark-haired, blue-eyed, 5'5", 130 lbs (curvy), seeks 5'10" and over (35-50), generous, kind, nonsmoking MD for marriage. Note/photo. 7997 ☎

Passionate, Sensual Woman—Tall, svelte, impulsive, dark hair. I love the woods, music, horses, to dance, ice skate, ski. Healer/writer/mom - seeks you: happy, successful, deep soul man, over 35, nonsmoker. Appreciate note/photo/phone. 7995 ☎

Hate Bars?—This Jewish, pretty lady, 30, likes dining out, travel, sports. CT, Westchester areas. Note/photo. 5026 ☎

Cupid's Arrow Wants You—31, attractive, athletic, professional Jewish sweetheart, seeks similar male, 28-40, for fun and laughter in the snow/sun, and romance this Valentine's and after. Note/photo. 5014 ☎

Handsome And Intelligent Doctor—41, Jewish, 5'11", 160 lbs, blue eyes, brown hair. Seeks very attractive, sexy and passionate woman with brains to match her beauty. She should be 28-37, adventurous - and at the same time traditional. If you love to ski, dine and dance with a man who's a passionate playmate - with a low-key temperament, good sense of humor and a strong sense of values - you may have found your soul mate. Nonsmoker preferred. Note/photo/phone. 5009 ☎

Good Things Come In Small Packages—Especially in this pretty, petite, Jewish attorney, 29, who loves NCAA basketball, Ayn Rand, Nautilus and Northern Exposure. I'm looking for an attractive, professional Jewish male, 27-32, who's sensitive, looking forward to the Olympics, and can teach me how to play as hard as I work. Note/photo/phone. 5019 ☎

Single Male Professional, 41—Passes for cute. Published poet/cellist on the side. Clear-eyed, but alive to the good in things. Honest, open, curious, loving, supportive... Faults will be covered in future ad. Seeks female kindred spirit. (Nonsmoker, please.) 9200 ☎

Don't Read This Ad Unless You Want—An attractive professional female, 43, who is fun-loving and cute, with old-fashioned values. Nassau. Note/phone. 4638 ☎

Your Choice—Impersonal seduction or sophisticated romance? Tell this 38-year-old, 5'10", well-built, clean-cut rocker/smoker from NJ which and why. Seeking woman with brains and bod, who appreciates fine cuisine, acerbic wit and reciprocal backrubs. Love me two times (at least). Photo and vital stats please. 4644 ☎

Tall, Striking Cher Look-Alike—Tired of "NYC" bar/club/party scene. If you're a tall male, 26-34, professional, handsome, spontaneous - then "I've Got You Babe". Note/photo a must. 4636 ☎

Extraordinary Gentleman—Intelligent, handsome, athletic, affluent, self-confident, high-energy Wasp, young 50, corporate owner, extremely fit, 6'1", 175, good sense of humor - loves kids, very selective. Seeks bright, slender (model's figure), energetic, 37-44, very attractive, athletic, 5'6" or over, nonsmoking, semi-sane, all-American lady (CT/NYC). I'm looking for more than a date or dinner partner. I'm looking for a quality lady whose business reflects a spontaneous life style, to share my active, zany, fun, extravagant life. If you're as hesitant to answer this ad as I was to place it, and you are fun to be with, let's get together. Send brief bio/phone, recent photo a must. 9195 ☎

Oriental Male, 37—Strikingly handsome, successful, educated, seeks female, any race, for relationship. 5003 ☎

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STRICTLY PERSONALS

Athletic, Attractive Attorney—5'11", 190 lbs, 56, Ivy grad, financially successful, fit, nonsmoker, jogger, tennis, good sense of humor, Westchester, CT - seeks same in lady for lasting relationship. Photo/note/phone. 4669 ☑

Ms. Right Looking For Her Mr.—I'm smart, pretty, 32, single, white brunette female, 5'2", health-conscious. Are you handsome, romantic, playful, communicative, marriage-minded, 30s-mid 40s, with a good sense of humor? Photo/phone appreciated. 4641 ☑ ☎

Brooklyn Blond—Sexy, sweet, smart, pretty, petite, professional, Jewish, 34, seeks one special guy. Photo/note/phone. 5023 ☑

English Gentleman—Manhattan resident, charismatic, 6' tall, world traveler, iconoclast, CEO. Seeks elegant, sophisticated European lady, 30s, with eclectic tastes, kindness and charm. Note/phone/photo please. 9159 ☑

Lovely Lawyer—Single mother of one, Jewish, 38, loves long walks and talks, art, music, nature, travel. Seeks kind, bright, creative soul mate. Photo/letter. 9222 ☑

Modern Orthodox Jewish Woman—Attractive, intelligent, 36, seeks her bashert for love, marriage, children - a Modern Orthodox man who's an achiever but not a workaholic, frum but not fanatic, cosmopolitan and a regular guy. I see the glass as half full and want to fill it the rest of the way. I know that mutual interests, a shared vision of life, good chemistry and humor make a great relationship. 4645 ☑

Charming—Cute, smart, 35, Jewish, energetic, caring, cultured mother of one best describes me. Are you a gentle, compassionate, fun, mature, professional Jewish man, 32-43? Note. 4666 ☑ ☎

Gorgeous Blue-Eyed Blond—5'7", has all the toys and no baggage, wants a real man, 40-50s, great sense of humor, easy-going, extremely successful - looking to share it all for keeps. Note/photo/phone. 4679 ☑

MD - Bright, Attractive And Musical—30s, seeks very attractive, good-natured, sincere woman with charm and good values. Photo/phone please. 5032 ☑

Attractive Lady, 44—Enjoys gourmet cooking, the arts, outdoors - seeks tall, congenial gentleman. Phone. 4630 ☑

Beautiful European, 40—With passion for art and life. Looking for great, successful man to laugh with. Note/photo. 7985 ☑

Handsome, Caring, Sensitive—Very successful male with European background - young-looking 52, 5'10", divorced, nonsmoker. Loves the outdoors, traveling, sports and all the things NYC has to offer. Looking for an attractive, slender, open-minded partner for life, between 35 and 45 years. If possible, please reply with photo. 7987 ☑

Good-Looking, Fit, Creative Attorney—30, with warm heart, seeks pretty, intelligent woman. Photo/note please. 9218 ☑

Tired Of Games - But Loves To Play—37, female school psychologist who is ready to try again, seeks settled, fun-loving male who enjoys dining out, movies and adventure, forever. So much more to find out about each other. Note/phone. 7973 ☑

Intriguing Blond—Slim, very attractive, sensuous, bright, 38, Jewish, sophisticated. Seeks dynamic, upbeat, romantic man who is strong, secure, self-aware, nonsmoker. NY/NJ Note/photo. 4627 ☑

Me And You—Me: pretty, 30s, sentimental, funny, adjusted, warm, smart, nonsmoker, with a weakness for creative types. You: male equivalent. Note/photo/phone. 7988 ☑

Dark Eyes, Dimples—Tall, pretty brunette, 37, with memorable smile, resourceful personality, sharp sense of humor. Seeking a thoughtful, literate, witty man, 35-45, to share/challenge my love of books, ballet, travel, crossword puzzles. Note/photo appreciated. 4674 ☑

Passionate And Witty—Gay Jewish female - attractive, professional, loves creative arts, dining, tennis, travel, etc. Seeks attractive, fit, intelligent and romantic companera in 40s. 7996 ☑

Don't Expect To Find Me—Next to you at a bar, giggling at everything you say. I'm better than that and hope you feel the same about yourself. Single white female, 35, vivacious blond, with great legs and smile, seeking a guy who can appreciate a Met game or the MET, who works hard enough to enjoy just kicking back on the weekend with a few movies or a long walk on the beach. 4635 ☑

Romantic, Pretty Woman—Bright, seeks special, educated Jewish male, 50-60s, tall, for magical relationship. 5011 ☑ ☎

Ready Already—Smart, pretty, traveled Christian woman, 31, seeks smart, fun man - an open-minded thinker, 30s. Manhattan. Note/photo. 7989 ☑

Tall, Thin, Slightly Offbeat—31-year-old female - likes adventure, outdoors, working out, running around like a lunatic, but also enjoys vegging with the right veg-career-oriented, nonsmoking. Seeks spontaneous partner in crime for friendship plus. Photo/note/phone. 4673 ☑

Truly Exceptional—Divorced Jewish male seeks soul mate. I'm 43, 5'11", trim, athletic, handsome, a part-time father living in style in lower CT. I mix the will, energy, confidence and sophistication of a self-made success with the sensitivity and depth of a well-educated, literate man, interested in personal growth, intellectual inquiry and the arts. I'm highly intelligent, spontaneous, really funny, warm, sensual, open and interpersonally savvy. I'm well-traveled inside and out and seek real intimacy and commitment. I'm looking for an extremely intelligent, emotionally accessible, very attractive, interesting, substantial woman with a rich inner life and a generous and courageous spirit. POB 261, Old Greenwich, CT 06870. Photo a must.

Very Pretty Blond Editor—Tall, 30, lover of life, of culture hi and low - seeks literate, sensual Christian man who knows he has a soul and lives life creatively, for evenings out and more. 5004 ☑

Well-Bred Teddy Bear—Seeks cuddly Valentine to fill his den. Highly educated and financially secure, French origin and nonreligious, 40 and very huggable, regular jogger and outdoor oriented, into usual frolicking in and out of NYC. You: independent and 30s female, happy with yourself and your work, playful and caring, adventurous and committed, reasonably sane, would like to be spoiled but not possessed. 4634 ☑

Beautiful And Gay—Slim professional, 36, seeks similar for first-time lesbian experience. Photo/note. 7974 ☑

Vivacious, Blue-Eyed Blond—Athletic, romantic head-turner - fun, sincere. Loves theater, music and dancing. Seeks attractive male counterpart, 26-37 - for eventual commitment. Photo/phone. 9192 ☑ ☎

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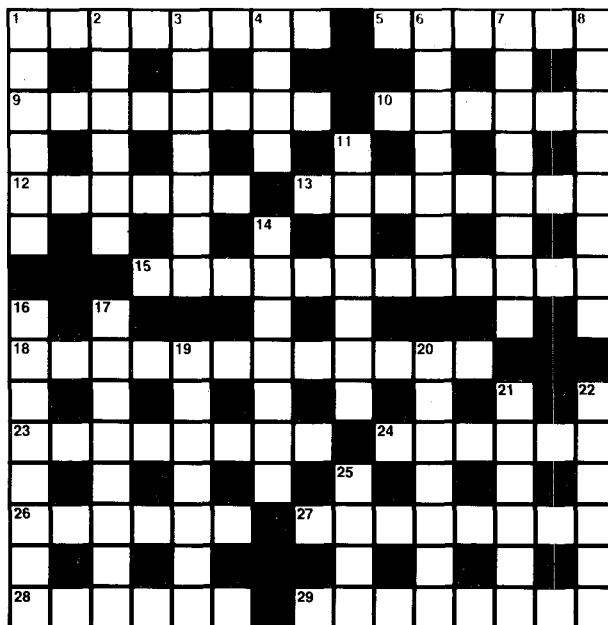
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Dutch will mind sailing to work. (8)
- 5 Ward for when one has an attack. (6)
- 9 Ship carrying person from the sub-continent. (8)
- 10 Stimulus given to a sound lad. (6)
- 12 The chap's holding a cover to the chemical. (6)
- 13 Ships' barbers? (8)
- 15 Undertaking business that may be a cause of extreme disquiet. (5, 7)
- 18 A lobster paté substitute? (7, 5)
- 23 Undaunted, I printed amendment. (8)
- 24 Very good fabric—that's a comfort. (6)
- 26 Two pages in a row, expecting something of him? (6)
- 27 Monarch of the glen, rattling his chains. (8)
- 28 Girl entering West Indies given another name. (6)
- 29 Run over by military vehicle. (8)



DOWN

- 1 The power of women's crew. (4)
- 2 Lump of game served up in Ne England. (6)
- 3 Snake—vicious, with brightly coloured back. (7)
- 4 Pencil in the clue? To the contrary! (4)
- 6 Hold-up in the locks? (7)
- 7 Had your job taken over—and your worries too? (8)
- 8 Showing up for late sitting. (8)
- 11 A Gallic cook hostile in manne (7)
- 14 Composer in party upset—went too far. (7)
- 16 Drink from the basin. (8)
- 17 Not the promoter's right-hand man. (8)
- 19 The guiding-line in that place. (4)
- 20 Defeat, since no truce is engineered. (7)
- 21 Weapon needed for military for on landing stage. (6)
- 22 Bird, decapitating this dog. (6)
- 25 Ice in the drink. (4)

'AQUARIANS' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

- 1 Drug pusher's buyer
- 5 All Fools' Day, short style
- 9 Shoulder stuffing
- 12 Off-Broadway award
- 16 1/31
- 18 2/13
- 20 2/17
- 21 2/9
- 22 Goliath's hometown
- 23 Commotion
- 25 Itsy-bitsy
- 26 Bishop of Rome
- 29 2/13
- 33 Spanish-Main wave
- 34 Fatty substance from wool
- 36 Tavern
- 37 Three times, in prescriptions
- 40 Draws out
- 42 Pacino namesakes
- 43 Bronx attraction
- 44 N.Y.C. art showplace
- 45 2/3
- 47 Oktoberfest drink
- 49 Ristorante seafood
- 51 2/6
- 55 Welcome committee
- 56 Card needed for blackjack
- 58 "Moderation — things": Terence
- 59 Proverb
- 61 Hurricane center
- 62 Consonant connector
- 64 2/6
- 67 Seep, as through a membrane
- 69 Barbie's beau
- 70 Kneecap
- 73 "— Old Cowhand"
- 74 Slapstick prop
- 76 6-pt. grid plays
- 79 Gradual emergence of a picture
- 80 Opposite of doff
- 81 Andy Gump's Mrs.
- 82 Silly
- 84 Trio after B
- 85 2/8
- 87 Boxing decisions, familiarly
- 88 Love, in Lille
- 91 Exile island

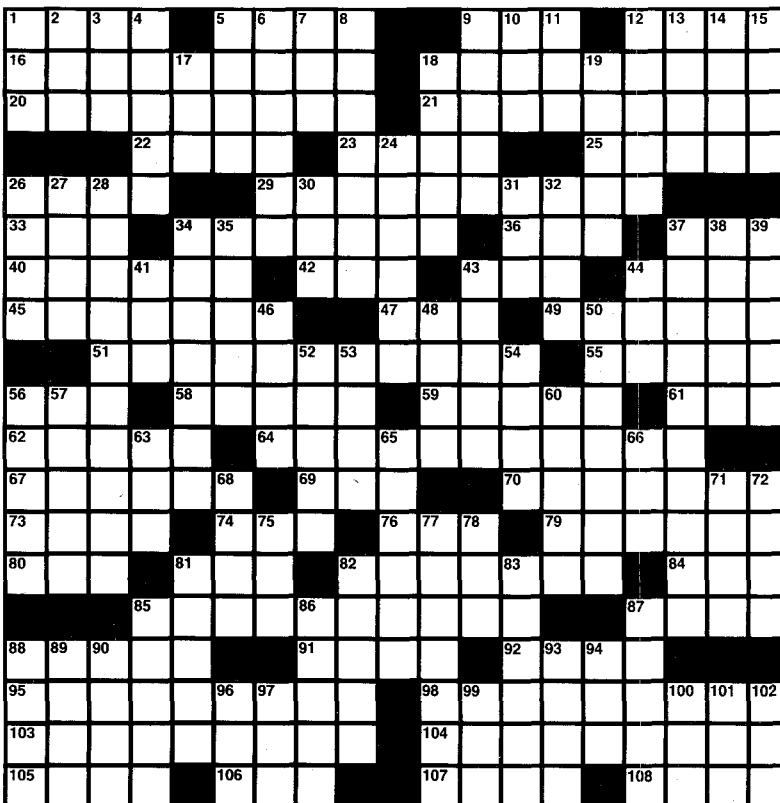
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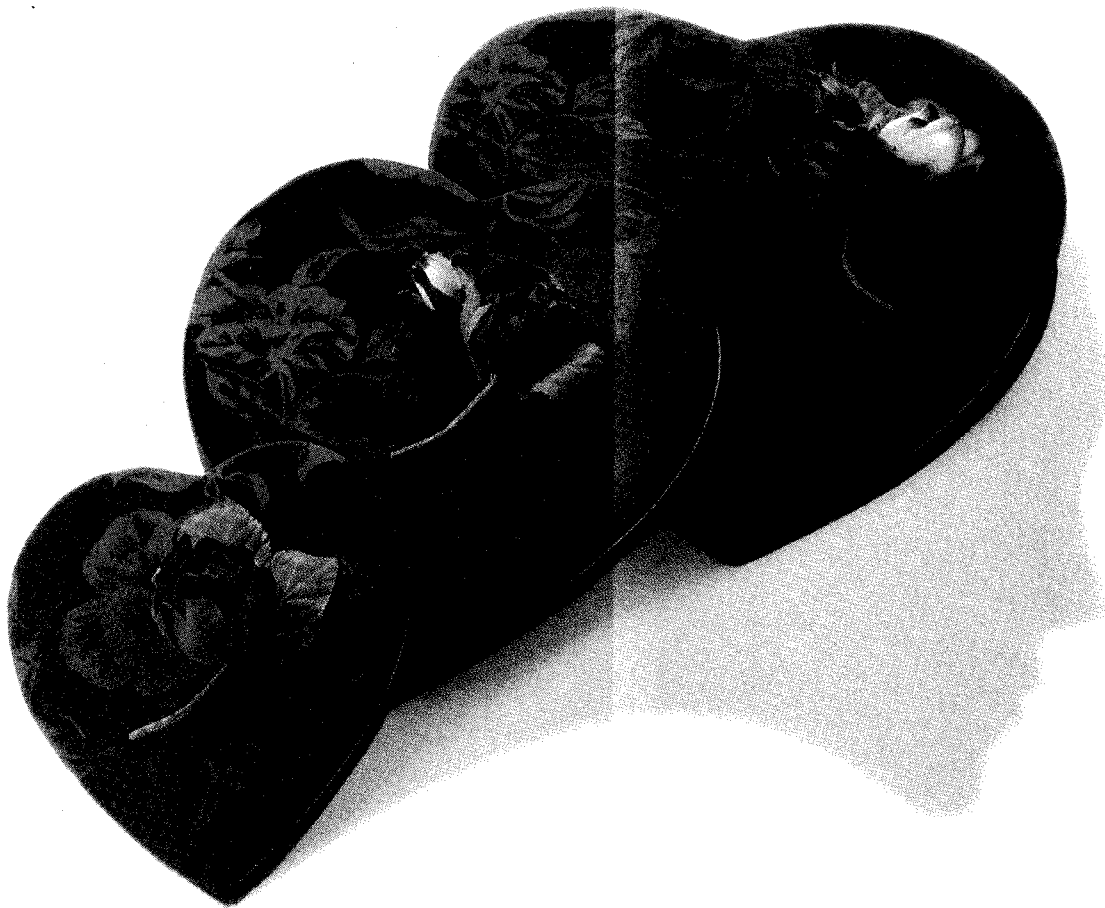
- 92 Doggy name
- 95 2/16
- 98 2/4
- 103 2/5
- 104 2/8
- 105 Greek letters
- 106 Put the whammy on
- 107 — trap for
- 108 "Oz" lion portrayer
- 1 Merkel of the movies
- 2 Between fa and la
- 3 High note of Guido's scale
- 4 "Home on the —"

- 5 What the suspicious smell
- 6 Monty of British comedy
- 7 Charlotte or Norma
- 8 Embed gradually
- 9 Previous
- 10 One of California's Santas
- 11 Chateau — (Monte-Cristo's prison)
- 12 "Three jolly gentlemen, in coats —"
- 13 Cause yawns

- 14 Like Churchill's curtain
- 15 Tenth-century ruler of England
- 17 Hoop group: abbr.
- 18 German port
- 19 Gone from the plate
- 24 Egg capsule
- 26 Bard's opus
- 27 Adjective for a shoppe
- 28 1/26
- 30 Mauna —
- 31 S. Am. city of song
- 32 Hall-of-Famer Slaughter

- 34 Certain beans
- 35 From the largest continent
- 37 1/29
- 38 Containing nothing
- 39 Up the ante
- 41 White House monogram, 1881—
- 43 F. Scott Fitzgerald's wife
- 44 Chiang's foe
- 46 Where Susa was capital
- 48 Bread form
- 50 Swiftest animal
- 52 "— New York in June"
- 53 Actress Sommer
- 54 Wyatt of the West
- 56 Steer clear of
- 57 Member of New York's soccer team
- 60 Steffi's family
- 63 Longer than an era
- 65 Consign to a mausoleum
- 66 Was winning
- 68 The "Odyssey," for one
- 71 Resort near Venice
- 72 Individuals, to Burn
- 75 Pen dip
- 77 Realms
- 78 —mo (replay effect)
- 81 Author Mannes
- 82 Criminal
- 83 As a matter of truth
- 85 Hong Kong sailboa
- 86 Town of the Tanglewood concer
- 87 Teyve in the "Fiddl film
- 88 Wimbledon winner 1975
- 89 Castle surround
- 90 Choreographer Wh
- 93 One of the Chases
- 94 Press for payment
- 96 Sis boom —
- 97 Mine find
- 99 Never say this
- 100 Stevedores' org.
- 101 To the — degree
- 102 Poetic homophone of 97-Down





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